

HOW TO SPEAK IN PUBLIC

by
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CROWN PUBLISHERS
NEW YORK

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PRINTED IN THE UNITED STATES OF AMERICA.

Table of Contents

	INTRODUCTION	PAGE xi
	. FIRST PRINCIPLES	
CHAPTER		PAGE
	I. WHAT IS PUBLIC SPEAKING? . . .	15
	II. SO YOU'RE NERVOUS!	20
	PREPARATION	
	III. PREPARATION—(ASSEMBLING AND ARRANGING MATERIAL) . . .	27
	IV. PREPARATION—(ASSIMILATION OF MATERIAL)	39
	V. GENERAL TYPES OF SPEECHES . .	44
	VI. HOW TO PREPARE THE INFORMATIVE SPEECH	48
	VII. PREPARING THE PERSUASIVE SPEECH	52
	VIII. PREPARING THE ENTERTAINING SPEECH	55
	IX. THE GRACEFUL SPEECH	59
	X. THE "BORDEN" FORMULA	62

DELIVERY

CHAPTER		PAGE
XI.	DELIVERING YOUR TALK	70
XII.	TRAINING THE VOICE	76
XIII.	YOUR RADIO, A SPEECH INSTRUCTOR	88
XIV.	FACING THE MICROPHONE	96

GENERAL PRINCIPLES

XV.	OPENING YOUR SPEECH	104
XVI.	HOW TO CONCLUDE	113
XVII.	YOUR QUESTION—AND—MAYBE AN ANSWER	119
XVIII.	ANALYZING YOUR AUDIENCE	130
XIX.	WHAT YOUR AUDIENCE REALLY LIKES	140
XX.	WHAT YOUR AUDIENCE REALLY DISLIKES	147

SPEECHES FOR SPECIAL OCCASIONS

XXI.	SOME GENERAL HINTS	153
XXII.	INTRODUCING A SPEAKER	156
XXIII.	THANKING A SPEAKER	161
XXIV.	PROPOSING A TOAST	165
XXV.	RESPONDING TO A TOAST	169
XXVI.	NOMINATING A CANDIDATE FOR OFFICE	173
XXVII.	AN INSTALLATION SPEECH	177
XXVIII.	A SPEECH OF RETIREMENT	182

SPEECHES FOR SPECIAL OCCASIONS *Cont.*

CHAPTER	PAGE
XXIX. AN ADDRESS OF WELCOME . . .	187
XXX. REPLYING TO AN ADDRESS OF WEL- COME	191
XXXI. PRESENTING A GIFT	194
XXXII. ACCEPTING A GIFT	198

HELPFUL HINTS

XXXIII. HINTS TO A CHAIRMAN	201
XXXIV. TO THE LADIES!	216
XXXV. BUILDING A VOCABULARY	223
XXXVI. HINTS TO THE MASTER OF CERE- MONIES	227
XXXVII. JUST A FEW WORDS	235

This book is dedicated to all those thousands of people who, from time to time, are asked to say "just a few words."

Within its covers will be found—condensed into simple English—answers to many of the questions which naturally arise when one contemplates facing an audience

The suggestions and recommendations will work. They are based on the writer's many years of practical experience as speaker and instructor.

They have been presented in classes to hundreds of students and are, therefore, thoroughly tested.

The writer is deeply indebted to those serious and hard-working students who, by their patience in class, have made this book possible.

It is his sincere wish that the reader will find much of interest and value therein.

Wherever and whenever you speak, may your audience ask for more!

The writer also wishes to express his sincere appreciation to Mr. R. C. Borden, and to Miss Margaret Painter. Permission to use the Ten Word Formula as a basis for speech construction was readily granted by Mr. Borden, author of "Public Speaking—as Listeners Like It," published by Harper and Brothers, New York. D. C. Heath and Company, New York, publishers of "Ease In Speech," by Margaret Painter, readily agreed to the use of certain formulas to be found in the section, "Speeches for Special Occasions." To both authors and publishers, many thanks.

Introduction

It is a simple thing to speak effectively. It's easy if you know how and this book will show you how, step by step. It will give you confidence, which is half the battle in speechmaking. It will tell you what to say and how to say it

The first thing to do is to examine the table of contents carefully. It's really an outline of the subject and it's a good idea to know, as you read along, just how each topic fits into the general subject.

You will be tempted to turn at once to some later chapter which has a special immediate interest for you. It's better not to do that. It's better to begin at the beginning and read this book through. Then come back to whatever chapters are specially important to you. Follow the guidance and instruction as you go along and apply your common sense.

This guide is a simple outline of the subject. But it is not only to be read as a helpful manual, it is also a refresher course, a reference book that you will find constantly useful.

This Is Wisdom

This is wisdom, maids and men;
 Knowing what to say and when.
Speech is common; thought is rare;
 Wise men choose their words with care.

Artists with the master touch,
 Never use one phrase too much.
Jesus preaching on the Mount,
 Made His every sentence count.

Lincoln's Gettysburg address,
 Needs not one word more or less.
This is wisdom, maids and men;
 Knowing what to say and when.

CHAPTER I

What Is Public Speaking?

*"Rhetoric is the art of ruling
the minds of men"*

PLATO

THE ABILITY to speak well in public is one most of us would like to possess at some time or another, and one all of us admire when we observe it effectively displayed.

It has always been so. Through the ages speakers have influenced the course of history. Sometimes the influence has been beneficial, other times quite the reverse, but in each case the ability of some one person to express ideas has persuaded others to action.

So it is today. No matter what your walk of life may be, your ideas must be expressed and accepted. Your ultimate success depends upon the degree of acceptance you can secure for your own ideas.

Books have been written upon this subject of talking to a group of people; complicated researches into the whole field of speech may be found upon the shelves of our libraries; correspondence courses are

offered and public speaking classes are held in every large center in the country. These are all manifestations of the almost universal desire to be able to speak well and to "put over" ideas.

It is hoped this very practical treatise on Effective Speaking will prove an additional aid to those who desire to excel in the art, but who have only a limited time to devote to its study. This book is written for just such people and is actually based upon a course of instruction offered for years to those able to take training in the classroom

Let us, then, proceed immediately to find out what it is we propose to study.

What is Public Speaking? What do we really do when we address an audience?

Secure answers to these two questions and we have advanced many steps toward our goal, that of becoming efficient and effective speakers.

A practical study of speech must provide these answers because sooner or later when called upon to "say a few words," to face an audience, perhaps indeed to be "the" speaker for the occasion, a realization of what it is you are actually called upon to do, will help you to a much better performance.

Will you please imagine that you have just met a friend on a busy thoroughfare and, as you pass, you probably say, "great day, George" and George replies, "sure is" or, if he remembers his English, "surely is."

What has just transpired? CONVERSATION—ordinary everyday conversation, something in which we all engage a thousand times every day.

Now suppose George is in a particularly friendly mood and asks you to lunch with him. You accept, of course, and throughout the meal, and during the period of relaxation immediately following, you talk of weather, friends, prospects or business.

In short, you continue your conversation!

Imagine now that several of your mutual friends join you, perhaps a dozen, and George asks you to repeat for the benefit of all, that delightful anecdote you so ably told a few minutes previously.

Note particularly now, what happens.

A silence settles over your friends as you commence to talk. They look at you with an attitude of expectancy. You possibly stand up to be heard by your friends, and you certainly speak a little more forcibly—a little more carefully.

Two things have happened. Your friends have become your audience, and you—careful now, and brace yourself for a shock—YOU are making a speech! And we have your answer to the question.

Public Speaking is Intensified Conversation.

Yes, whether your speech be a few words to your club, an introduction for a speaker, or a formal address to your lodge or business society, you are engaged in some phase of Intensified Conversation.

If you will keep this basically simple fact before you,

then the whole problem of making your thoughts known to others, takes on a new and more favorable complexion.

Forget all the previous difficulties which you have associated with public speaking, and henceforward look upon it as a comparatively simple task involving some intense conversation on your part. You will find the application of this first principle exceedingly helpful in all speech situations.

Now for the second step—and it is a mental one also.

I have already referred to the matter of "Public Speaking" and I am reasonably sure that is the way you, too, have thought about it. I am going to ask you to omit the word "public" and substitute the word "effective." Then we have the much more desirable thought to direct us—"Effective Speaking." This is what a modern audience desires in this streamlined age. This is what the modern well-trained speaker is eager to deliver.

No longer will a long suffering and overly patient public tolerate the "oratory" of the last century. No longer will an audience nod approval to the speaker who clouds his thoughts with ponderous phrases, who makes excuses, wanders, talks too long and says too little. Today an audience demands that a speaker "get started" promptly; say only what is necessary; say it in a clear and easily understandable manner and stop talking as soon as his message is delivered.

That is "Effective Speaking" and that is the type of talk *you* are going to make henceforth.

Will you please read this first chapter again and note its two important and basic speech fundamentals. Both are contained in the simple thought, "Effective Speaking is Intensified Conversation."

CHAPTER II

So You're Nervous!

"Apprehensions are greater in proportion as things are unknown"

LIVY

FRANKLY, I am glad to hear you admit it but please do not feel too bad about the admission, because such a condition merely places you in the same category as the majority of us.

I do think we should spend a few minutes though, to examine this thing called "fear" and try to devise some method of elimination, or at least, control.

Why is it most of us fear to face an audience?

Why do we experience a sinking sensation when asked to speak, and feel like a bather going down for the third time when we actually stand up to deliver the talk?

Well, books have been written on it and psychologists have spoken eloquently and at great length on the subject, but let us, however, keep our studies simple and, even at the risk of disagreeing with some of the authorities, outline several very practical facts

gleaned from long personal experience and observation of many students over a period of years.

Most authorities will agree that the principal cause of platform nervousness centers around inexperience.

First of all then,

YOU ARE NERVOUS BECAUSE YOU
LACK EXPERIENCE, BECAUSE THE
SPEECH SITUATION IS ONE WITH
WHICH YOU ARE NOT ENTIRELY FA-
MILIAR.

If you will stop to think for a moment, you will find that similar conditions exist under other circumstances.

Can you recall when you first drove a car? Do you remember sitting in the front seat with your driver, listening to his instructions, admiring his control and ability, apprehensive as to just what you would do under similar conditions? Do you recall just how you felt when the driver stopped the car, asked you to move over behind the wheel and then sat in beside you? Remember when the car first moved, really moved ahead under your direction, gained speed and—you were actually driving? Of course you do and you recall your feelings too.

Today you nonchalantly slip along at fifty with just a finger on the wheel, because experience has provided a familiarity with the circumstances of driving.

Think of your early efforts at skating, swimming, golf, at any endeavor requiring skill under the watchful eyes of an audience, and you will recall fear, fear that has since left you.

Fear of talking before an audience will leave you just as surely as you acquire experience.

Your first effort then, to overcome that sinking feeling, must be a mental change; a firm resolve to accept all opportunities to speak and to cease dodging them. Never mind the excuses, accept the invitation to speak, apply the suggestions contained in these chapters and shortly you will glory in your ability as a speaker, just as surely as you thrilled to the knowledge you could control and direct a car.

Your major effort then, in overcoming fear, should be directed toward acquiring speech experience

I am going to ask you now to accept a second suggestion, secure in the knowledge that, when tested, it will prove effective.

YOU WILL LOSE YOUR FEAR OF AN AUDIENCE WHEN YOU REALLY HAVE SOMETHING TO SAY—A MESSAGE TO DELIVER.

Select your topic so that its import is vital to you, so that you feel the most important job in your life, at the moment, is to make your audience understand your thoughts and views on the subject.

Imagine you are asking for a raise, and you *must* have it!

No fooling now, you are in the office of the Boss, and an increase in pay is necessary. It is not just something you would *like* to have—it is something that is *imperative*.

How earnestly you talk—how sincere you sound—how little you worry about yourself!

Fear has left you because you have an important subject, a vital subject to talk on.

Here is the third round of ammunition to help you in your fight against fear.

BE EARNEST AND SINCERE.

Let me illustrate the effectiveness of the three suggestions given so far.

Let us listen to a student in a recent class, making one of his early talks. He was a splendid physical specimen, a professional hockey player of long experience. On the ice, before thousands of cheering fans, he knew no fear, and yet, in the quiet of a classroom, before about forty fellow students, he was obviously afraid! He received the instructions contained in this chapter so far, and then, drawing a deep breath, plunged in and said,

“Although we are passing through the most trying time in all our history, the theaters and various places of entertainment are breaking all previous records for attendance.

“We are all fully aware of our duty at this time and in order to be at our best, we must condition ourselves accordingly.

"I know of no better way to do this than to take an active part in sports. We are all very fortunate to have at our disposal skating rinks, golf courses, and athletic clubs where we may play badminton or tennis; in short, an opportunity to engage in a variety of games.

"I suggest we avail ourselves of these widespread opportunities."

Will you please examine the foregoing speech situation and carefully note how our speaker put to the test the three principles already outlined.

First of all, he was present in the class on this particular evening and embraced the opportunity to speak, thereby acquiring experience.

Obviously, he had something to say and he said it in a matter of minutes.

Thirdly, he took the opportunity to sell a doctrine in which he ardently believed. He was earnest and sincere.

A fourth shot at the bogey "fear" is contained in the two words,

BE PREPARED

It is the motto of that world-wide organization, The Boy Scout Association, and it is a good one too.

Good for the Scouts, it is doubly good for the speaker.

To know your subject and to know that you know it; ah! what a feeling of confidence that engenders.

Now, let me offer several more brief, practical suggestions to help you overcome that fear of audiences.

WHEN YOU BEGIN YOUR TALK, DO NOT SPEAK TOO QUICKLY. TAKE YOUR TIME, THERE IS NO HURRY LISTEN FOR THE COMPLETION OF YOUR INTRODUCTION, RISE, ADVANCE TO THE MIDDLE OF THE PLATFORM, FAIRLY WELL TO THE FRONT, AND—LOOKING SQUARELY AT YOUR AUDIENCE—COUNT TEN! AND I DON'T MEAN "ONE-TWO-TEN" BUT A DELIBERATE COUNT TO TEN. CULTIVATE THIS "PAUSE!"

Following this pause—that deathly silence which seems like eternity to you—take a couple of deep breaths and commence your talk.

Follow this technique *every time*.

You will find that your audience has settled back expectantly and is actually awaiting your first words.

You are much less nervous, a great deal of tension has left you, and you are away to a good start.

Now please, do not start speaking too quickly. Open your speech at a pace you can maintain, or even increase, as the climax of your message is reached.

Think of the runner facing a five mile test. Note how he starts with a pace he can keep up, holding something in reserve for the final dash to victory.

Watch your start, and keep it under control.

Watch too, your volume.

Do not speak too loudly, because you cannot possibly continue without exhaustion, and that certainly is not your objective.

Starting your speech easily and quietly suggests to your audience that you have everything under control and realizing this, they relax and prepare to enjoy your talk. A relaxed audience before you works wonders on your own feelings and immediately builds increased confidence in you, the speaker. You derive a double benefit from these last suggestions.

Reading this chapter again then, will remind you that to overcome fear of speaking to a group, you must experience the situation as often as possible; accept invitations to speak and avoid excuses to decline them; select a vital topic and thoroughly prepare it, and then start slowly and with a volume that can just nicely be heard.

Reading chapters one and two in sequence, do you not sense a realization that speaking is a perfectly normal, natural thing to do, and that you can overcome some of your fears, at least, by adherence to these very simple rules?

If you feel this to any degree, we are making progress together.

CHAPTER III

Preparation

"In all matters before beginning, a diligent preparation should be made."

CICERO

IF YOU were in a position to exact a confession from most speakers of today, relative to their experiences while in the throes of preparing a speech, weird indeed would be the stories unfolded.

You would secure about as many ideas on preparation as the number of speakers interviewed, but you would obtain very few definitely helpful plans. You would find a surprisingly large number of people operating without any *plan*, and among the plans submitted would be those involving such labor as to discourage all but the most persistent mortal.

What the ordinary individual needs is a simple plan that will not involve too much labor on his part, nor consume too much of his all-important time.

Well, here is such a plan—simple, tested, practical—and one you can use for your very next speech engagement and for all such occasions thereafter.

First of all, I want you to acquire what my students facetiously call the "3 x 5 card habit." I suggest you secure a quantity of ordinary 3 x 5 cards, such as may be purchased at almost any stationery, department or ten cent store. These useful little cards should become part of your speaker's stock-in-trade. You should have several with you at all times and when you run across just the item of information you would like to preserve for future use, make the necessary notations on a card and file it in your own speech records.

Now, for the actual plan of preparation, will you please imagine you will be speaking to an audience two weeks from this moment—that is, two weeks from tonight you will be addressing a most important gathering. Everything is decided. The title of your subject has been announced; in fact, it has appeared in conjunction with your picture in both local papers. Yes, indeed, everything is set, except just what you are going to say when you appear in person instead of in picture, and after your Chairman has said, "I now introduce -----."

I have already told you to utilize this period of preparation in a planned effort, so that no time is wasted and consistent progress is made toward the goal of a well prepared address. My plan is divided into three distinct divisions and I call them "The Three A's"—Assembling, Arranging and Assimilating. Here is the plan.

ASSEMBLING

Under this heading and in this section, you assemble your material, gather the facts or, in other words, bring to the site of the job the material used in construction. Any builder will recognize the importance of this early phase of well planned construction and will devote a definite part of his time to such an activity.

Here, then, are five suggestions to enable you to proceed intelligently and logically with the assembly of speech material.

(A) *"Think Yourself Empty"*

What does that mean? Just exactly what it says. Commence a search in your own store of knowledge and record your findings on 3 x 5 cards, using one card for each idea you develop. If you will really delve into your inner consciousness you will find, stored away in the files of memory, thousands of ideas on almost any subject upon which you might be asked to speak.

Ever since you were old enough to talk, your mind has been recording impressions, and it is no exaggeration to say that you have millions of them in your mental storehouse. It is true, you are unaware that they exist and you will undoubtedly have to do a bit of thinking to bring some of them to life, but be assured they are there and, as you proceed to "think yourself empty," will one-by-one come to the surface.

However—and here is a most important point—when you do secure from that inner store of knowledge an idea relating to your speech subject, *write it down!*

Have you ever awakened at night to find an answer to the problem that has beset you the preceding day? Of course you have!

Do you remember spending hours trying to recall a quotation or an important set of figures?

Do you recall how you could have given that quotation in your brief waking moment, only to find it had gone completely in the morning?

Of course you do, for we all have just these experiences.

The lesson to be learned is obvious—do not trust to memory—*write it down!*

I want you to live with your speech, to ponder over it at every suitable opportunity. Think about your speech. Ideas will occur to you and you in turn will write each of them on a card. Not too much detail now, just a short condensed sentence that, when read, will instantly recall to your mind the idea in all its vivid clarity. Usually eight or ten words at the most will do this.

Please do not think that a special time and place are necessary for this thinking-out process. You need not order the family into silence and sit with hand-supported brow, a typical picture of a man in deep thought. This may be a picture of a popular concep-

tion, but it is neither necessary, pleasant nor practical.

This period of intensive thinking can occupy otherwise idle moments. For example, I have found that time spent cutting the lawn, hoeing the garden, painting the back porch, driving along a quiet country road, travelling to and from work by street-car, or on a train or plane, provides excellent opportunities for this "thinking oneself empty" process.

Such time can become productive time if you "think yourself empty" and record your findings.

Now, it is quite possible that this one suggestion alone will produce enough ideas, and cards, to occupy the time assigned to your talk. You are indeed lucky if this is the case because your speech will sparkle with your own personality; it will contain *your* thoughts, *your* ideas, it will be part of *you*.

However, if you have not sufficient material as the result of this inner search, let us proceed to the next part of the plan to assemble the subject matter. Here it is.

(B) "*Read Carefully*"

Within the literature of the world is recorded practically all human knowledge to date. Today books are both easy of access and possession, and can readily become a prolific source of material.

The wise speaker, therefore, in his search for ideas, will make constant reference to books.

Select for your reading, books based upon the sub-

ject matter of your talk. When you discover an idea that appears to possess some value for your speech purpose, make a note of it on a 3 x 5 card. Indicate the source of your reference so that you can find it again readily, should you so desire.

Add this card to those already provided through the operation of your "thinking yourself empty" process. Thus will your supply of speech ideas grow.

You will find your local librarian helpful in directing your reading into the most profitable channels. State your problem to the official in charge of your library and you will receive every help and cooperation.

Of course, to have the necessary books as part of your personal possessions is the ideal situation, and the ardent student of speech should endeavor to build for himself, at least a small but comprehensive library.

As has been so well said:

Books are keys to wisdom's treasure;
Books are gates to lands of pleasure;
Books are paths that upward lead,
Books are friends. Come, let us read."

EMILIE POULSSON

Time spent with books written upon the general subject matter of your speech will be well spent. Your research, if intelligently directed, will prove productive of many useable ideas, and your efforts

toward speech preparation will be materially advanced

In addition to books on the general subject of your speech, consult general reference books. First—a dictionary. That may seem silly but it isn't, for the dictionary definition is really the seed from which your speech will grow. Let's say your subject is "The Psychology of the Defense Plant Worker." You know what psychology is—everybody does. Let's see what the dictionary says. "The science of the nature, functions, and phenomena of the human soul or mind" (Oxford) Note that it's a science not an art, that it pertains to the soul as well as the mind. You had better decide for yourself what you mean by a "Defense Plant" and "Worker." A printer may supply many books to the army yet his plant cannot be considered a defense plant. Are clerks and stenographers included in your survey or only manual workers? Clarify this first in your own mind and then your speech will be clearly defined.

Consult a good encyclopedia. That will give you, in pithy form, the sum of the world's knowledge on the subject.

It will be fruitful also to refer to a thesaurus, a book of quotations, classified and properly indexed books of thoughts, jokes, anecdotes, epigrams and poetry. You may use much or none of the material you find in such books but it is almost certain that

they will be helpful in directing your thoughts, in giving you ideas.

Now for the third suggestion in our planned method of preparation.

(C) *"Write Letters"*

Yes, just that. Pick from all available sources the names of perhaps a dozen people who should have a good working knowledge of your speech subject, and write each a letter asking for an idea.

Tell them you are making a speech on a certain topic about which you believe they have considerable knowledge, and that you would esteem it a pleasure to include in your talk any views they might care to contribute.

Will they answer? Yes! They will usually answer at such length and with such a wealth of ideas as to make further research unnecessary.

Let me illustrate. Because of knowledge and experience secured through several years' residence in a gold mining area of Canada, I was asked to speak to a Board of Trade gathering in one of our great metropolitan areas. My subject was, "Gold Mining and Its Relation to Our Industrial Life."

To utilize this second section of the assembly plan, I wrote some ten letters to as many managers of Canadian gold mining enterprises. The replies were timely, factual, authoritative and provided case histories and examples to support all the statements and assertions presented.

If you will follow this suggestion you will be delighted at the quantity and quality of material reaching your desk. As your replies come to hand, read them carefully, decide what, if any, of the material you can use, condense each idea into a few words and write them on a card.

Remember to follow the injunction already given—only one idea on each card. Do you see now how your cards are building up in number? Is it not fun to write down each idea as selected, slip that card on top of the pack and watch it grow?

Perhaps you have enough material now. If not, here is your next step.

(D) *"Consult an Authority"*

Somewhere within your circle, or at least within your reach, is a recognized authority on some phase of your talk. Tell him your problems and record one or two of his ideas.

You will invariably find the authorities consulted not only willing but actually eager to assist, and many useful contributions to your speech material will be forthcoming by the use of this section of our plan.

And now to round out the plan, here is a final source of material.

(E) *"Ask Your Friends"*

You must exercise judgment here and not just ask assistance indiscriminately. Select your source of possible information carefully and it is highly prob-

able that one or two worthwhile ideas will be found.

This part of our plan takes little or no specially assigned time. A luncheon period provides a splendid opportunity, and as an after-the-bridge-game conversation, it is infinitely more useful and decidedly less harmful to the neighbors than many of the more usual types.

Now what have you? Well, anywhere from six to sixteen ideas on from six to sixteen cards. In other words, you are now armed with ammunition for an hour's talk if necessary and there has been little or no work on your part so far. Honestly now, how much time did you spend to secure these ideas? Actually very little, because you have operated according to a plan.

Understand it may not be necessary to make use of all five of the subheadings to secure ample material for your talk. Usually, the first two will provide all the ideas you will need and you may use any, or all, of the methods of collection, but on no account must you omit the first—you must "Think Yourself Empty."

With your speech material collected, you are now ready for the second part of the plan.

ARRANGING

What are you going to do with these sixteen cards? You are going to place them on a library table, or desk, in a position which will permit you to view all of them at a glance.

There is your speech—in full view!

I suggest that probably for the first time, your speech is visible to you.

Now, standing so as to see all your cards at a glance, visualize yourself on the platform before your audience, and imagine your introduction just being completed. Can you hear the Chairman telling your audience what a wonderful man you are? Good. What will be your first words? Glance quickly at your cards and almost without fail the idea will present itself. Yes, that is it, on one card you will find just the right idea to open your talk.

Mark that card number one.

Now I am going to ask you to do a very strange thing. Please imagine your talk is about finished. You are working to a climax, you want just the right idea to close your talk, and as your eyes sweep the cards before you, ah! there it is! The very idea, just exactly right, a natural upon which to conclude your talk. Simple? Certainly, because it is part of a plan.

Now place card number one at the top of the table, or desk, your concluding card at the bottom and glancing over the other cards, decide their order of presentation and arrange them in accordance with your decision.

Your speech is now on cards from opening to closing in a natural, logical sequence. During this mental process of deciding the order in which your

ideas will be presented, you may even find it advisable to discard some of the material collected. Do not hesitate to do this if your thinking so directs, but accept the condition as proof that your speech is actually taking form in your mind.

I suggest that you leave your cards in a serial order overnight and that you look them over again on the following day. You will undoubtedly like your opening and closing as well as you did the day before, but you may readily decide that certain ideas could be presented much more effectively if you changed their order of presentation.

Well, do just that. Shuffle the cards into their new position. This is the most flexible plan for speech construction, and, unlike poker, a little card manipulation at this stage is not at all dangerous. As a matter of fact it is distinctly beneficial.

When you have finally decided the sequence of ideas, then number each card accordingly, stack them in order, snap a rubber band around your cards to hold them intact, slip them into an inside pocket and go on your way rejoicing—you have your speech!

What was that? Did I hear you say, "That is all very well, but what do I do with the cards now?"

This is an important question and its answer deserves a chapter of its own.

CHAPTER IV

Preparation—Continued

"A man prepared has half the battle fought."

CERVANTES

IN THIS chapter I shall discuss plans whereby you can deliver an acceptable talk from the notes on the cards now in your possession, and toward that end I am opening with a definite *don't*

Do not memorize your speech.

Do not even *try* to memorize it, and for several good reasons.

First of all, it is too much work! Too much, in any case, for the results it will ultimately produce.

Secondly, it is a decided handicap when you are speaking and is an extra hazard throughout the entire presentation.

A memorized speech lacks that vital spark of inspiration so delightful to an audience, and if you chance to forget a word—well, suppose we leave that to the imagination.

A memorized talk means the maximum mental effort for the minimum speech results, and we are trying to completely reverse that entire situation.

In this third phase of Preparation, we do exactly that.

ASSIMILATION

Here, then, is the plan of action.

I want you to take card number *one* which contains your opening speech idea, and live with it for a day.

Read it just before you commence shaving in the morning. During the process of removing the whiskers, say aloud the words you might use to open your talk and describe your idea. That's it, look yourself right in the eyes, and deliver your opening sentences!

Imagine yourself before the audience and speak right out!

Your family will probably eye you askance and nod their heads knowingly in your general direction, but you can blithely ignore all this and proceed to use every opportunity to voice your opening remarks.

Perhaps one of your early morning chores is to awaken the furnace to a new sense of its responsibilities. Well, here is an excellent opportunity to again repeat your introductory words.

At this point you will make a most interesting discovery. You will suddenly become aware that you did not use exactly the same words each time, although you were discussing the same point.

Continue through the day to use every otherwise

idle moment to decide how you will express your opening thought. Do not worry if you find different words on each occasion, in fact, rejoice if you do, for at this point you have commenced to master the highest and most effective technique of the art of speaking.

Make no effort to memorize, do not deliberately try to recall the selection of words used upon the last occasion, just go ahead each time and find the needed words to express the thought.

It will be to your advantage to do this twelve times. Frankly, I doubt if you will do it just that number, but at least you have set a standard which you might well try to attain.

Follow this same process with each card in turn until you have worked on each idea comprising your speech. Live with your 3 x 5 cards and their ideas, make effective use of every suitable moment throughout the day to audibly present your ideas to yourself.

Do you realize just what you are doing?

Actually you are preparing *twelve* speeches, *twelve* different groups of words to express *one* set of ideas.

Now, what happens when you stand before your audience?

Well, you actually deliver a thirteenth version of your talk!

As you proceed with your remarks, your mind selects from its impression of previous rehearsals,

just the words to make clear your ideas. It does not use them in any of the same sequences as formerly, but in a combination of all those previous efforts.

What an impression you make. Your speech, a logical sequence of ideas marching toward your conclusion, your mind selecting from its stock of phrases just those you need, and your tongue uttering them. As you have nothing memorized, if one word fails, another, acquired at one of your many "rehearsals," presents itself, and fits smoothly into place.

You have *twelve speeches* ready, not just *one memorized* speech, and how *confident* you feel!

In actual practice you will find this a much less complicated method of preparation than it may seem to be in writing.

You may accept the assurance of dozens of students that it has transformed for the better, their entire approach to the question of speaking in public.

You will find it practical and adaptable to almost every speaker.

This, then, is the complete plan designed to help you in that most important part of your speech effort, namely, its preparation.

First of all, by making use of a simple orderly process of events, you *assemble* your material.

Next, by a planned examination of all this material recorded on cards, you *arrange* it in logical sequence.

Finally, you live with your cards, *assimilate* the ideas and gather the necessary words by which they are made known to your audience.

Remember, then, the three "A's" for Preparation, and employ them in just that order, Assembly—Arrangement—Assimilation.

Within the two chapters entitled "Preparation" there has been presented a complete and logical plan upon which you can prepare all your future addresses.

If you will test these suggestions you will find they occupy a minimum amount of your time and energy.

Almost as soon as you commence to operate the plan, your necessary material will come flowing to your desk. You will learn quickly to arrange it in suitable and logical order, and you will actually begin to assimilate it even while using the first two sections suggested.

With practice, the three operations become one and the processes operate simultaneously.

When you start to acquire your material you will mentally decide upon its arrangement and, when reaching an opinion as to its suitability, you will also form some ideas as to the methods of expression you will adopt when delivering the talk.

The complete plan is simple and effective, and finally becomes almost automatic in operation.

CHAPTER V

General Types of Speeches

*"When we mean to build,
We first survey the plot, then draw
the model"; . . .*

SHAKESPEARE

THE chapters on Preparation have outlined a simple yet effective plan for preparing speech material. Now we must discuss the application of this plan to every type of speech you may have to deliver.

There is a wide difference of opinion as to the number of classifications into which speeches naturally fall, a divergence which frequently causes confusion and doubt in the mind of the speech student.

In actual practice it is extremely difficult to confine a talk entirely to one specific type, nor is it always necessary.

For all practical purposes, the modern speaker can group his addresses under four general headings and direct his preparation accordingly.

Speeches divide readily into four groups, thus: Informative; Persuasive; Entertaining; Graceful. We shall now analyze briefly each type.

INFORMATIVE SPEECHES

This group includes all those talks in which you seek to inform, or instruct your audience.

They are factual in character; designed to convey information, and can take the form of a lecture. But they do *not* seek to persuade your audience to action, nor to change its opinion.

THE PERSUASIVE SPEECH

This type includes talks directed toward securing action.

They will be emotional in character, designed to stir your audience to action.

Sermons and sales talks; political addresses and pleas for subscriptions; addresses to the jury both for and against the accused; these are all persuasive in character because audience reaction is desired.

Remember, when you desire your audience to do something as a result of your talk, then you are making a persuasive speech.

THE ENTERTAINING SPEECH

This type of speech has for its main purpose the entertainment of the audience.

This group will include after dinner speeches;

remarks by the toastmaster; responses to invitations for "a few words."

When your primary purpose is to add to the fun and geniality of the occasion, then your speech falls naturally into this third classification, namely, Entertaining.

THE GRACEFUL SPEECH

This includes "thank you" speeches, presentation speeches, congratulations, memorial, farewell, welcome and all other such speeches that are designed to express courtesy, honor or goodwill.

The chief requirement of this type of speech is dignity. It can be informal, entertaining, informative; but its quality is that of good manners.

There you have an extremely brief description of the four general types of speech, and yet it must be perfectly clear that it would indeed be difficult to confine many speeches to just a single classification.

Obviously, a persuasive speech must contain information, and a successful informative talk should be as entertaining as it is possible to make it.

The entertaining speech may be funny and it certainly should be bright, but it, too, may contain a good deal of information.

The reasonable course of action to be followed by a speaker would be to determine in a general

way which type of speech the situation calls for, and to prepare it accordingly.

And how does one determine that? By deciding, in advance, what is to be accomplished by the delivery of the talk.

What is the purpose of the speech? To tell the audience about something? To instruct them? Then the speech is, in the main, informative in character.

Is the purpose to increase the membership of a club? To elect a certain man to office? To raise funds for a church? Then it is a persuasive talk that is called for.

Is the purpose to entertain the visitors after a dinner? Is it to "make the audience laugh"? Then the talk will be of the entertaining variety.

Of course, the purpose of the Graceful speeches is obvious.

Determine the purpose or reason for making the speech and the type of talk required becomes evident.

CHAPTER VI

How to Prepare the Informative Speech

"Knowledge exists to be imparted"

EMERSON

As its name implies, this first speech type embraces talks in which the major purpose is to impart information.

For example, you might discuss such subjects as "The Growth of Advertising," "Present Trends in Literature;" "A Modern Department Store." These, and subjects of similar character are, in the main, statements of fact designed to inform your audience.

Keeping this point in mind, let us apply the "planned preparation" system to the production of an informative speech.

Obviously, you can "think yourself empty" on the subject, thereby employing part one of the plan.

Your own knowledge and experience should provide most of the factual data so necessary to an informative speech. Capture as much of this as possible.

Then read up on your subject as widely as you can. You will derive two distinct advantages from so doing. First of all, you will secure a number of additional and useful facts for your talk, and secondly, you will obtain additional support and authority for the ideas you already possess and which you have decided to use.

If necessary, you will, of course, proceed with the balance of the plan as outlined. You will "Write Letters;" "Consult an 'Authority';" "Ask your Friends;" you will use as many of these devices as may be necessary to secure sufficient information for your talk.

When preparing an informative speech, you must keep one fact very much in mind. Your audience will not know so much about the subject as you do, and will need to concentrate on your talk to derive the maximum benefit from it.

You must, therefore, present your facts and information in as interesting a manner as possible, because audiences do not like long concentration.

Avoid statistics unless absolutely necessary, but when you must use them, present the figures in understandable units.

Do not talk airily about "millions" of this and that. It is impossible for the mind to comprehend the magnitude of such figures and so their real import is never made clear.

Do not say "The bonded indebtedness of this

City is fifty million dollars " To them fifty million dollars is just a legendary sum.

It is far better to say, "Because of bonded indebtedness, every man, woman and child in this City is in debt fifty dollars."

Then they will understand you, because you will be making use of figures they can grasp. Follow this technique whenever possible, that is, whenever the use of figures become necessary to your story.

Use round numbers whenever practical. Too much statistical detail only serves to confuse your audience. You are making an informative talk, and its effectiveness depends largely upon how much of it your listeners retain. Present your statistics in comprehensible units and in round numbers.

When preparing an informative address do not handicap its success by planning long and complicated periods of description.

Description is necessary, of course, but handle this phase of your talk with discretion. Remember, points that are quite familiar to you, the speaker, may be entirely unknown to your audience.

Keeping this most essential fact constantly in mind, here is the plan you should follow in most descriptive passages:

Relate the "unknown" to the known.

This simply means, that which may be unfamiliar to your audience should be likened to something with which it is familiar. For example, suppose

that a part of your speech calls for a description of the size of a particular hall. You might say

"The hall was two hundred feet long and forty-five feet wide."

But few of your audience would clearly visualize the size of the hall you were trying to picture. It would still remain an "unknown."

Following the rule given, suppose you were to say:

"The hall was about twice the size of the one we are in tonight."

Now, what a difference! Every member of your audience has a mental picture of the size of the assembly hall you are describing. Your "unknown" has now become known.

Don't say, "The plant to which I refer manufactures a million tons of steel goods a year."

Your audience does not clearly picture a million tons. Your description remains an "unknown."

Say instead, "If the output of the plant could be shipped at one time, it would take a freight train of twenty thousand cars, and the train would be about two hundred miles in length."

Now your audience can understand and appreciate the immensity of the output of your plant. They can picture a freight train two hundred miles long. They know too, that such a train would carry a tremendous quantity of freight.

Remember! Relate the "unknown" to the known

CHAPTER VII

Preparing the Persuasive Speech

*"Few are open to conviction, but the majority
of men are open to persuasion."*

GOETHE

For this type of address you should proceed to gather your material in much the same way as indicated in the preceding chapter.

You should rely a great deal upon your own experience and supplement that with information gathered from your reading and your contacts with others.

You should base this kind of talk on the Borden formula described in detail in Chapter X.

This ten-word formula is ideal for the effective presentation of a talk designed to inspire your audience into the action you desire. But before you come to that, here are some general hints that will help when you have to prepare a talk which is definitely persuasive in character.

First of all, do not say anything which is apt to antagonize your audience. You want them with you

—to do your bidding—and so you must win their approval of what you say.

If it is absolutely essential that you address a hostile audience—and this seldom happens—then open with a remark or two with which your audience can agree.

Do not be dogmatic. Recognize that there could be another side to your question, and your audience will immediately give you credit for being a broad-minded speaker.

Now they are coming your way!

When preparing, try to visualize the arguments which might be presented against you, and frame your thoughts and words to provide a reply to them.

Do not overlook the fact that your listeners will constantly ask “why.” Answer this mental questioning as your talk progresses.

Prove your contentions as often as possible by means of examples, and select these examples from circumstances known to your audience.

Make use of a story to illustrate a point. Select an apt story, tell it well, and you will register a point with many who hear you.

Remember, the persuasive speech is an appeal to the emotions. For this type of address to be effective, you require something more than a logical and well reasoned appeal. You must stir the audience to action by an appeal to their feelings, their senses, their hopes and dreams. If you are decrying increased

taxes, don't give a lot of figures but show what the increase means to them. "That means you'll have to cut down on your cigarettes or get along with one less new dress," or—"you won't be able to get that new fur coat."

Keep clearly before your listeners the *benefits* that will derive by supporting the cause you advocate, the disadvantages of the other course.

You can persuade an audience to your way of thinking if you can make them see it is to their advantage or that it will be pleasanter, more fun, more comfortable. You won't do it by presenting the logic of the case. Most emotions are immune to logic.

This is natural, human. You do not argue that it ought not to be so. You merely reach these human emotions to help secure the objectives of your persuasive talk.

Your attitude must be friendly; your words conciliatory; your appeal emotional and your cause legitimate.

To most speakers experience will undoubtedly prove that the majority of their speeches could be classified as persuasive.

CHAPTER VIII

Preparing the Entertaining Speech

*"Flashes of merriment that were wont to set
the table on a roar."*

SHAKESPEARE

IF YOU are a born humorist this type of speech will provide a splendid opportunity to display your talent.

If you are not, then you should readily accept the first rule to be observed in this particular speech situation and that is, *be brief*.

Most speakers can manage to inject a little humor and to proffer a few light and entertaining remarks over a short period of time. However, many speakers fail in their effort because they talk too long.

The entertaining speech demands thoughtful preparation and requires confident presentation.

The raw material of an entertaining speech is, of course, humor. You set about collecting a supply of humor in the same way as you would any other speech material. What good jokes do you know? "Think yourself empty" of all your entertaining

stories. Remember that you can be amusing without telling a joke, that pleasant good humor is the core of entertainment. Consult joke books and other sources of humorous material.

Then you must personalize this material, apply it to the members of the audience or persons and places well known to your listeners. Instead of telling a joke about a fellow and a girl, tell it about George Saunders and his good-looking fiancée. Instead of saying—"They walked up the street and entered a church" say, "They stopped in front of McCall's department store and then went on and entered Grace Church." In this way, having your material, you make the best use of it.

This personalizing process is just as effective if worked in reverse. That is, decide what specific need you have and then get the material to fill it. You want to tell a story about Jones, a teacher, or Robinson, the lawyer, or Smith, the machinist. Look for material on teaching, schools, students, etc.; or on law, courts, fees, justice, etc.; or labor, machinery, precision, etc. Or still better, if you know the fads and foibles of an individual, play on that, but be good-natured and kind about it. Is he tall, thrifty, sloppy in his dress, a newcomer, a late sleeper? You can always find something, some entertainment-producing peculiarity. It is best to know who will be in your audience, who will be on the program with you. In addition to the reasons outlined above, fre-

quently a name will suggest an incident or circumstance upon which you can capitalize.

Keep your remarks in line with the theme of the gathering and strive to avoid the interjection of an unpopular note.

If you rely upon the occasion to produce the material for your talk—and if you do, then you are a born gambler!—please remember that humor is frequently based upon an unusual example of the familiar.

If you decide to base your talk on some commonplace happening at the gathering, then endeavor to show some unusual or unexpected phase of the usual or familiar.

It is from the unusual or unexpected aspect that a speech of this kind derives its humor.

Because your speech is short and probably one of many on the program, you need a plan or a theme more than ever. Here are some practical suggestions toward that end.

Ascertain who will introduce you and then select a story based upon his calling.

If your chairman is a lawyer, then open with a humorous story of the legal profession.

If you have reason to believe that the number of speakers will be quite large, and that you will appear well down on the list, introduce a story to illustrate the point.

Select next an anecdote that serves to introduce or

explain the serious content of your talk, and conclude with a story designed to leave your audience in smiles, happy at your appearance and hoping that you will be back with them at their next gathering.

Form the habit of listening for apt phrases uttered by your friends and associates, observe the humorous little incidents of life which are constantly taking place within your sphere. From these sources of entertainment you will be able to add to your talks many ingredients of human interest.

CHAPTER IX

The Graceful Speech

*"True eloquence consists in saying all
that is proper, and nothing more."*

LA ROCHEFOUCAULD

THIS type of speech runs the widest gamut. It includes all speeches not included in the other groups. If the purpose is not to inform, entertain or persuade, it must be for gracefulness—that is, for graceful, courteous, honorable or kind behavior. Thus, the impressive address on the presentation of a new public monument, a few words of thanks on being given a watch for 20 years of service, a memorial address—each of these, is a graceful speech.

Because of its nature, this type of speech is more likely to involve the inexperienced speaker than any other type. George is retiring and the boys in the shop have chipped in to buy him a watch. The foreman has to make a speech of presentation. Probably he never made a speech before. Then George has to stand up, accept the watch and say a few words of thanks. The chances are that both will flounder

around and you know how often this creates an awkward situation.

But this is really the easiest type of speech to make. There are only two rules: (1) Be dignified. (2) State your purpose at once.

The essential quality of the graceful speech is dignity. This does not mean that it must be formal, grave or solemn. You can be pleasant, humorous, informal and still be dignified. But you cannot be undignified and graceful at the same time.

State the purpose of your speech first "We are here to do honor to an old friend." "I want to thank you all for your kindness." You could stop there and your purpose would be achieved, and there is only one purpose in a graceful speech. But custom and courtesy require something more. You must expand the simple statement. That is easy to do if you realize that there are just three factors in the occasion.

1. You
2. Your Audience
3. The object of the occasion (the watch, the monument, the departing friend, etc)

Therefore there are but three things to expand on: **WHAT IT MEANS TO YOU.** (I shall always cherish it—whenever I look at it I'll think of the good old days, etc.) **WHAT IT MEANS TO THEM.** (It is the reward of years of cooperation—the symbol of our common friendship, etc.) **WHAT OR WHO IT IS OR WAS.** (He was a real friend, sincere

and dependable—I remember one time when, etc., etc.)

Which of the three factors to expand on will be determined almost automatically. If the occasion is the unveiling of a statue of the former mayor of the town, naturally the object (the mayor) will be the chief topic. If you are acknowledging a gift, you will talk about your gratefulness. If you are presenting a gift, you will naturally talk of the reasons for the presentation, the quality and the character of the recipient.

The preparation of material for this type of speech is relatively simple. In most cases, the main subject of your speech will be a living person whom you know well. If you don't know him well, obviously you should speak to people who do, so that you can speak as one who knows him well.

If the central subject is a place, an historical personage, an event to be commemorated, or something like that, you should read up on it. Go to the library, refresh your memory, and verify also whatever others have told you about the matter. Then you can speak about it confidently and authoritatively.

CHAPTER X

The "Borden" Formula

"Method, we are aware, is an essential ingredient in every discourse designed for the instruction of mankind"

HALL

WHEN an architect plans a house, or an engineer designs a bridge, much of the success of the final structure depends upon the accurate use of tried and tested formulas.

Most worthwhile accomplishments today depend on careful planning, and the orderly and skilful planning of a speech is no exception.

Richard Borden has condensed into ten simple words an answer to the perplexities and complexities of speech structure. This applies chiefly to the "Informative" and "Persuasive" type of speeches.

He calls this answer *The Ten Word Formula* and suggests it will produce speeches *as listeners like them*.

Dale Carnegie, in his famous speech classes, refers

to these ten words as the "Magic" formula, and teaches its use.

Magic it is indeed, and I have seen dozens of my own students deliver outstanding class talks based on the use of this simple, easy-to-comprehend formula.

Here it is, and I suggest that you write it on a card and thoroughly familiarize yourself with it.

- (1) Ho Hum!
- (2) Why bring that up?
- (3) For instance!
- (4) So what?

An odd looking assortment of words? True—but let us proceed to examine and interpret them.

Now, you may approach the matter of preparing a speech in one of two frames of mind. You have a choice, and upon your selection depends a great deal of your ultimate success.

You can imagine your audience awaiting your address with bated breath—sitting on the edges of their chairs listening for your words of wisdom.

You *can* imagine all this—but you will be wrong!

In contrast you can suppose your audience a little sceptical, a little indifferent, a little bored even. You *can* surmise all this—you will be much nearer right!

HO HUM!

In at least nine cases out of ten, an audience must be aroused or stimulated to interest in the speaker, and so, when you start to think about your speech

opening, imagine your audience actually yawning and saying "Ho Hum!"

What does this mean? It means that you must open your address with an attention-getting statement that will *immediately* overcome audience apathy.

Your opening remarks do not of necessity have to be startling in character, although a startling opening is quite effective under certain circumstances. However, they must be direct, they must compel attention.

Suppose that you have to address a group of citizens and your subject is to be "The Importance of Voting." Your speech could commence like this,

"Ladies and Gentlemen.

"Why is it that we human beings will struggle for years to attain something, and having secured it, then proceed immediately to ignore it?

"We struggle, yes fight, for a desired objective, and when the hard won rights are finally incorporated into the laws of the land, well, after that all interest is lost."

This type of speech opening is direct and attention getting. Your audience will direct their attention to you—the speaker—immediately, and you are away to a good start.

WHY BRING THAT UP?

Having gained the attention of your audience, move directly into the second section of your formula.

Your audience will immediately think "Fine, that was a grand start. We liked it, *but why bring that up?*"

An understanding of human nature is a valuable asset to a speaker at all times and is doubly so at this point.

Remember that an audience consists of a group of selfish individuals! Yes, intelligently selfish individuals, and they have a perfect right to ask this question "why bring that up" which you, in your wisdom, will answer immediately.

Frame this second part of your talk to answer the question.

Show your audience *why* they should listen.

Indicate the benefit *they* will receive by listening.

Show them that the talk has been prepared for *them*, and that it is to their *advantage* to pay attention.

Continuing your talk you could say,

"This lost interest costs us money every day! We pay for our indifference through inefficient Local and National Government; through minority groups imposing their will upon us, the majority. Yes! We pay daily, and dearly, for our lack of interest.

"I refer, of course, to our indifference on election days."

Now your audience *must* listen to you!

You have indicated that their lack of attention has

cost them money, that their indifference has been expensive. Inasmuch as these are not conditions of which your audience approves, they will decide to listen while you outline the remedy.

Because of the importance of a thorough understanding of this phase of speech construction, let us examine another possible situation.

Suppose for example, you are talking to a Parent-Teachers' Association.

Your audience tonight consists very largely of parents and your subject deals with modern education and its effect on children of today.

After a suitable speech opening, you could say,

"We should all be interested in this subject, because it affects every child of school age in this community."

Or, as an alternative, suppose you said,

"As parents, this subject is of supreme importance to us, because it affects the future welfare of our own children."

Your audience will listen because you are indicating to them that your subject has a bearing on the future of *their* children. *They* are interested in these children—and you have taken advantage of this very natural display of intelligent selfishness.

Don't forget then, show your audience *why* they should listen.

FOR INSTANCE!

This is the major part of your speech. To this

section you will devote most of your time. Here is where you present your facts and submit your evidence. Here is the "meat" of your speech!

Audiences want the facts.

That is why they came to hear you. It is in this third part of your speech that you assemble and deliver to them the facts they want.

Here are some very practical pointers on handling your facts.

First of all, be sure to prove your assertions. Yes, prove them!

We rarely believe unsupported statements. We want the proof. Remember this by following every assertion of fact with an illustration proving its accuracy.

For example, suppose you point out to an audience that, in general, the public is apathetic at election time.

That is a statement. Now prove it by means of an illustration.

You could say,

"In our last Municipal contest less than 20% of those entitled to vote actually recorded their opinions at the polls!

"Think of it, only one in five among us was sufficiently interested to record an opinion!"

Naturally the percentage you quote must be in accordance with the facts, but your own local records

will probably supply some interesting—and startling—data on this point.

Imagine your address to be before a service club. Possibly you wish to compliment them on their year's activity.

You could say,

"This has been the most successful year in our history."

That is a statement. Prove it with "For Instances!" Say for example,

"Our membership is at an all time high. Our average weekly attendance has set a new record figure.

"The financial report just presented indicates an excellent cash position and arrears of dues are practically negligible."

For Instances! Examples! Illustrations!

Audiences demand them. Satisfy this demand in the third, or *For Instance*, part of your speech.

SO WHAT?

Now for the final part of the formula, around which you will build your conclusion.

As you have been talking, your audience has in the first place, reacted favorably to your opening; secondly, learned from you why they should listen; thirdly, heard the main theme of your address presented through the medium of examples and illustrations.

Now, according to Mr. Borden, they are saying, "All right Mister, so what? What do you want us *to do* about it?"

Your conclusion must supply the answer!

In your closing remarks, ask your audience *to do* something about the subject matter of your talk.

If you have been talking on Modern Education, then close by asking your audience to work through their Association or Club toward a realization of your suggestions.

Under the appropriate circumstances, ask your audience to join your group, to subscribe to your particular charity; to support your candidate for office; to vote against a particular by-law; to sign the petition; in short, permit the audience to take their part in the ultimate proceedings.

An audience will always question why your talk was made to them, and will ask precisely what they are expected to do about it.

Make your conclusion answer their questions.

Make this valuable formula part of your speech equipment from this time forward.

When you do, then your talks will take on a logical plan of presentation; your audiences will enjoy the sequence, and the results will amaze you.

CHAPTER XI

Delivering Your Talk

*"You must feel that you have something
to say that people ought to hear."*

BRYAN

THE great evening finally arrives and you are in front of your audience—in action!

You are now engaged in *speech delivery*. I hope you have taken fifteen minutes sometime during the day to read this chapter, because a knowledge of its contents will stand you in good stead right now.

First of all, what is speech delivery?

One authority calls it, "The art of orally conveying your ideas to another" and that's a good definition.

Think of the shopper in a large department store. Watch her as she makes her way through the crowded aisles, selecting her goods from each department visited.

Is the transaction complete when the goods are selected? No! not even though they be cash sales and the cash register has recorded payment and issued

a receipt. Indeed not! That customer's transaction is not complete until the goods have been delivered right into her home.

The goods delivered!

That is the idea I want you to keep before you, because your speech transaction is not complete until your talk has been delivered to its specified address, the minds of your audience. It is not enough that your words should be thrown from the platform into the hall and the general direction of those before you.

They *bought* your speech, making payment by their presence, and they want the goods *delivered*.

The problem is the delivery of your speech goods—now for a solution.

Your speech delivery actually begins when you first appear on the platform—yes, even if there are several speakers to precede you!

Your audience will begin to form vague impressions about you just as soon as they have the opportunity of looking at you. Some will like you immediately, others will decide to form an opinion later, and a few—and let's hope but a very few—just won't like something about you. That happens to us all, so exercise a little caution in your conduct on the platform even *before* you speak.

Do not engage in a whispered conversation during the delivery of a talk by another speaker, and above all else, do not appear bored to death during

the same speech! It is quite possible that you *are* bored, but try not to show it!

Take a sincere interest in all proceedings prior to your own remarks and so act as to give the other fellow a chance. Your audience will like you for this.

This advice obviously applies to you before you actually commence to speak, but now a hint or two relating to your conduct after your talk has commenced.

Be absolutely sincere in everything you say. An audience will listen with rapt attention to the earnest, sincere speaker and it is under these conditions that you can best deliver your message!

Look at your audience.

Yes, look at them but make sure you *see* them! Believe me there is a difference, and the result will serve a twofold purpose.

First, you compliment an audience when you look at them, but you annoy them when you stare at the floor, or at the ceiling.

Secondly, an audience acts as a barometer to a speaker, because when you *see* them you have an opportunity to observe and interpret the signals displayed.

Nods of approval indicate "smooth sailing." Lack of attention signifies "stormy weather."

Watch for these signals!

Remember, to speak effectively requires more than an effective voice. Good speech comes from your

entire body and an emphatic gesture serves to intensify the point you are making and is a decided aid to good delivery. An audience likes to know that the speaker is "alive"—don't leave them in doubt!

Make sure they can *hear* you. I have already cautioned regarding too great volume, but watch with equal care the other extreme. You must make it easy for your audience to accept your speech. They may strain and concentrate during the very early stages of your remarks, but this will not continue! No audience will *work* to hear you, *your* job is to make listening easy and pleasant.

Now, a final word on the handling of your notes.

You will, of course, have your ideas on cards numbered in serial order and, assuming you are at the head table, you will place them before you as inconspicuously as possible.

Place them one above the other, with the contents of card number one staring you in the face. The moment your introduction is complete, take a final glance at your top card, rise and

Look at the audience! Wait a bit for the applause to stop and wait until all your audience is looking at you and listening. Wait.

Then start slowly. "Ladies and Gentlemen! (Pause) The great sage Confucius said . . ." (Pause)

As you say these first few words, consider whether you are in focus with your hearers. Is your voice

loud enough? Too loud? Remember that, no matter what, it takes a little while for an ear to get into focus with a voice, a little while more for your mind to establish contact with the minds of your listeners.

Adjust your voice and pace to meet the situation and proceed.

When you have used the material on the first card, reach down, lift the top card off the pack, turn it toward you face down, and lo! staring up at you are the inspiring contents of card number two.

As you take up each point, vary your tone and pace. Make it dramatic. Change of pace will do that. It doesn't matter too much whether you get emphasis by changing to slower or faster delivery, by more or less tone, by higher or lower pitch, so long as you get emphasis. Try this—

If every single man here rose up . . .

Say it slowly, pausing after every word. Say it fast, with fire. Say it loud, with determination. Say it softly, dramatically. Say it any way you wish, but don't say it the same way that you had been talking previously and you will achieve interest-compelling delivery and you will avoid the deadly monotone.

Follow this procedure through to your speech conclusion as you will find it the most efficient means of handling notes.

Not only can you maintain almost constant contact with your audience, but you can be perfectly confident of omitting nothing from your talk. All the

points you desire to make will be presented in proper sequence.

Practice will permit you to condense a forty minute talk into four or five key ideas, contained on four or five cards, and when you reach this efficiency, your audience will congratulate you "on a splendid talk, and without notes, too!"

I have seen it happen many times. It will never fail to thrill you.

CHAPTER XII

Training the Voice

*"How wonderful is the human voice! It is
indeed the organ of the soul"*

LONGFELLOW

MANY speakers take every precaution to assure themselves a thorough knowledge of their subject, and yet entirely neglect the means by which they convey that knowledge to others, namely, the voice!

While it is perfectly true that audiences will *tolerate* an unpleasant voice, it is equally true that they *appreciate* a pleasant one.

We should, therefore, devote some little time to the matter of voice training. Practically every voice can be materially improved if some effort is made toward that end.

A word of caution is in order at this point. Voice improvement requires conscious effort on the part of the student. It requires a consistent effort too; a mere reading of the following paragraphs—while it may add to your knowledge, will effect no voice improvement, unless, and until, you definitely apply the principles set forth.

These are the practical rules, which if followed will help toward a marked improvement in the vocal performance.

Open the mouth! Many speakers endeavor to talk through almost clenched teeth, the muscles of their face and jaw set and rigid. The tones produced under such conditions are bound to be indistinct, flat, unpleasant to the ear

Will you please perform this simple test?

Open the mouth and say, "ah." That's right, just as though the doctor had requested such a performance. Do you recall the doctor's admonition, "wider please"?

Make a test of your own mouth opening by inserting two fingers placed one above the other. If the opening is not sufficiently wide, practice until the fingers slip in with ease. You will acquire a flexibility of muscle that is certain to result in improved voice production.

Always remember when speaking, that the tone can only flow freely if the mouth is wide open.

Learn to relax the jaw and throat.

Yes, the ability to relax the facial muscles responsible for the mechanical production of sound is most important.

The jaw must be free; the throat open; the lips facile; there must be no strain in any area of the body.

To relax the jaw, try opening the mouth as widely

as possible, allowing the bottom jaw to just "fall down." Let it hang—loosely! Then move it from side to side. Allow it to swing freely, as if it were swinging on a well oiled hinge. That's right, and now try it again! Let the jaw simply *fall open*—then swing, loosely, freely, without apparent muscular control.

Practice this at odd moments, and as often as possible. You will note a new found freedom in the operation of the jaw muscles, and gradually the tightness previously experienced will leave you.

It may prove a rather more difficult problem to relax the throat, yet nature does just that for all of us from time to time.

The throat is completely relaxed when we yawn. Actually during the process of yawning the throat is open, every facial muscle is stretched and exercised, in short, a yawn is nature's own way of providing the much needed throat relaxation.

While it is not possible for most of us to yawn "on demand," still we can try to imitate as closely as possible the conditions which follow the completion of a yawn.

Do not stifle a yawn, then, but give it free play. Remember, this is part of your voice training. Treat it as such. Study it. Note your own relaxed feeling after each yawn. Yawn when you can, except in front of your audience!

Now comes a most important part of voice training, namely, *correct breathing*.

Great singers spend hours in breathing exercises; quite early in their studies they learn that proper breathing is essential to success in their art. Singers *must* learn to breathe correctly, and so must speakers who desire to address an audience in the most acceptable tones.

Let us look briefly into this matter of proper breathing.

Stand up, place your hands on your hips, fingers toward the front, thumbs to the rear, and take a deep breath.

Will you report—honestly now—to yourself, just what happened? Did you note a lifting of the shoulders, an effort to expand the chest? Did most of the air seem to be packed in the top of the lungs, just under the shoulder blades?

None of these things should happen!

Let us try again then. Once more hands on the hips, and this time try to pack the breath into the bottom of the lungs.

Imagine you are filling a pitcher with water. The pitcher fills from the bottom *upward*—and so should your lungs!

Picture your lungs filling first of all at the bottom, gradually expanding toward the top. Can you feel the pressure on your hands? You should be able to!

There must be no raising of the shoulders, and no effort to expand the upper chest unduly.

Technically this is known as Diaphragmatic Breathing and is taught by the best voice instructors

in the country. Shallow breathing, or filling merely the upper section of the lungs will sustain life, but for good tone production we must acquire the ability to fill the lower part of the lungs, expand the lower or floating ribs, and depress that large muscle, the diaphragm.

Get the air into the lower part of the lungs!

So much, then, for taking the air in, or inhaling. Now for a word as to exhaling, or the second half of the breath cycle.

Stand up again, and this time place one hand flat upon the chest, and the other just below it.

Take a deep breath, and hold it for three or four seconds. Now start to exhale and note carefully just what happens to the hands

Only the lower hand should sink!

There should be no collapse of the upper chest, but a complete sinking under the lower hand. The upper hand must remain stationary, and the lower one sink.

Obviously the air is leaving the lower part of the lungs, and the previously expanded lower ribs are returning to normal.

Let us now repeat the complete exercise. This time, stand erect and place one hand flat upon the upper chest, and the other almost immediately below it.

Inhale deeply and observe the hands. The lower hand should rise, it should record the expansion of

the lower lungs and the depression of the diaphragm. The upper hand should remain stationary.

Hold the breath and count five. Now exhale, and watch the hands. No move on the part of the hand over the chest, but a definite sinking of the lower hand.

If you will acquire this "lower lung" breathing habit, you will not only note an immediate and marked improvement in the voice, but you will also experience a general improvement in health. The additional work imposed upon the diaphragm results in an increased digestive efficiency; the added oxygen made available to the cells comprising the lower part of the lungs produces a toning effect on the entire blood stream; and both conditions tend to create better health.

Because the physical condition of the speaker has such a marked influence upon the quality of his voice, it becomes immediately apparent that correct breathing is of paramount importance to the speaker who seriously desires to improve his voice.

Set aside at least one five minute period every day to be devoted to deep breathing, and your efforts will be rewarded by improved voice and health.

Many poor voices result from just plain laziness! Yes, lazy language and lazy lips!

A very brief and simple experiment will prove that statement. Just listen for a short period to the every day conversation that takes place around you.

Listen intently for lazy, careless enunciation. "Where yer goin'?" "Whose yer frien'?" "I'm goin' to the libr'y!" "Let's have a cuppa coffee"—these and countless other careless, grating utterances will be encountered in your research, all of them prejudicial to good delivery. Say, "Where are you going?" and make sure the word is *you* and that *going* has a final "g" on it. All that is required is a little extra effort.

Careful enunciation will add materially to speech improvement, and the habit can be acquired quite readily and with reasonable effort.

In addition to watching your daily conversation and correcting such mistakes as may be discovered, you should arrange a planned effort to improve your enunciation. Read aloud at frequent intervals, and choose for this reading such selections as will materially help you.

For example, take the following poem, Tennyson's *Brook*, and note carefully the lip action required to recite it really well:

"I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows"

Note carefully, please, the action of the lips when you say "I slip, I slide," and the entirely different lip formation required when you say "I gloom, I glance."

Try this line again several times, and give each consonant exaggerated emphasis. Do you notice how much more easily you do this after each performance, how the lips and tongue seem to loosen up after the exercise they have received?

As your lips become more flexible, your enunciation will improve and your voice will become more pleasant to your hearers.

Let us try some more practical exercises:

Say aloud, many times, "measure for measure." Make sure that it is *measure for measure*, not "fer" and that your lips make a most definite change in formation when uttering the first and second syllable of "measure."

Try a most valuable quotation from Hamlet:

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue."

Give the full impact to each consonant and to each phrase, and you will quickly acquire an improved freedom of action both of tongue and lips.

To lower the normal pitch of the voice, try repeating frequently some of the following:

"Break, break, break,
On thy cold gray stones, O seal
And I would that my tongue could utter
The thoughts that arise in me."

Strive to indicate the feeling behind the words, be deliberate, forceful, and get that voice *down!* For variety, try this one:

“Break, break, break
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.”

Try your hand, or rather your voice at Hamlet. Recite a section or so from the incomparable soliloquy.

“To be or not to be
That is the question.”

Read on, and as you do so, inject all the drama of which you are capable, and you will be agreeably surprised at your voice improvement after the third or fourth reading.

Read aloud, *regularly*, and when you do, take your selections from the wealth of good English literature available for just that purpose.

And now, just a final hint—and a warning.

All modern actors and actresses, those whose popularity and acclaim depend so largely upon their voices, make a habit of listening regularly to their own performances

Therefore, *listen to your own voice!*

Our modern and enterprising radio engineers have made possible the quite widespread use of voice recording instruments. Indeed, these instruments or machines may be found in many homes, and they form an additional sales feature of many good radio sets.

If you have never made a recording of your voice, and heard it played back to you, then you are indeed

due for a surprise. It may not be entirely pleasant either, but it will provide for you some very useful lessons.

If you are *seriously* interested in voice improvement, you will arrange to make a recording regularly, and play it back *frequently*.

You may prepare an address of from two to ten minutes in length, depending very largely upon the amount of money you decide to invest each time. However, you will undoubtedly derive the greater benefit from a number of short talks, rather than one long one.

Make sure your talk is recorded at 78 revolutions per minute, then you can hear it from your own phonograph or radio attachment.

Listen to each performance critically! Do not give yourself the benefit of too many doubts! Be honest about the whole thing, and above all, do not decide that "it isn't your voice anyway"!

Very few people recognize their own voices, and many can only be persuaded with difficulty that the recorded performances are fair indications of their actual speaking voice.

And here is the warning!

Make sure that those in charge of the recording equipment are fully competent to handle such technical instruments.

Although home recording equipment abounds and many small businesses are devoted almost exclu-

sively to the making of records for "those back home," the results are not always satisfactory.

If you can secure your record from a well operated radio station, you are indeed fortunate. Here you will invariably find the best of equipment correctly installed, operated by a fully qualified technician who will take a personal pride in the "quality" of the recordings he produces

You may also be lucky and enlist the friendly interest of the station announcer, and thus acquire some additional advice which may help materially in your efforts toward voice improvement.

Failing access to a radio station, then investigate the standing of those in your community who do offer such a voice recording service. If the personnel has had actual radio experience, so much the better. Ask to hear a sample or two of their work, and judge their efficiency for yourself.

Your own voice recording can be one of the major helps in voice improvement; but it must be an accurate recording. Beware the individual who has some equipment in the basement, but lacks any technical knowledge or practical experience. He may be sincere but his value—to you—is definitely limited. Secure the best recordings available, and the lessons secured by listening to them will be worth many times the cost involved.

There, then, are some brief, practical suggestions directed toward assisting the reader who is seriously

concerned about effecting some voice improvement.

Obviously they do not cover the field. The subject is complex, technical and highly individual, but a consistent effort made along the lines suggested will certainly produce some surprising, as well as, pleasing results.

CHAPTER XIII

Your Radio, A Speech Instructor

"Observe the opportunity. . . ."

ECCLESIASTES

THE two preceding chapters have dealt respectively with the problems of training the mind and training the voice

Your studies in both fields would be materially simplified if you happened to have a good speech instructor within easy reach. This, of course, is not possible for all of us, and yet most of us do have just such a potential instructor right in our homes, and being serious students of speech, we naturally desire to take advantage of all the training and instruction available.

What is this source of instruction? The radio set in the living-room!

Yes, the radio set in the living-room can be made to function in exactly that way. The instruments that we have looked upon as a source of entertainment can now become a source of instruction. That which

previously has been a means of relaxation, can now become a means of education.

Let us, then, investigate just what the radio set can do for us, and plan the most effective way in which to secure the best results.

And *there* is the key to our success.

We must PLAN our radio listening!

No longer can we be casual listeners; no longer may we search for merely an "interesting" program; now we must decide just what it is we need, search for it, locate it, and make a date to be back in time for the next broadcast in the series.

Let us examine the possibilities of planned radio listening, first of all as an aid in training the mind.

The modern broadcasting services bring directly into the home the considered opinion of the world's leaders in the fields of Government, Business and Education.

Our political leaders speak to us regularly; outstanding business men talk to us on problems of production and distribution; our educational authorities discourse upon all phases of their profession. It is indeed true that our radio set brings right into the home a wealth of thought-stimulating material.

But we must listen! We must listen by appointment, and with undivided attention, too!

Steadily we shall add to our store of knowledge and, even if we do not agree with all that is said, we

should, at least, be stimulated to deeper thinking—which, in itself is undoubtedly the finest form of mental training.

This system of planned listening has another very definite advantage. It permits a study of both sides of most questions of importance. Seldom do we hear just one opinion; usually a week or so later there follows another view of the same subject, and from the two talks we can perhaps reach a conclusion which will appeal to our own particular reasoning. Thus does the individual mentality really advance.

Now, if by chance we are searching for speech subjects, then our radio listening will pay additional dividends.

From the talks we hear will come ideas; a chance phrase will generate a flow of thought; a quotation will open an entirely new field for exploration, an idea advanced will so arouse our anger as to send us forth, fighting crusaders; the possibilities are limitless, the subjects countless.

Please, therefore, do not overlook the extensive possibilities of the radio set, as a source of both education and speech subjects.

Remember, planned radio listening will provide thought stimulus.

Now let us look for a minute or two at what broadcasting can do to help us in the more practical fields of speech delivery and voice culture.

Here are a few distinct divisions into which the serious student of speech should direct his studies.

VOCABULARY BUILDING

Your radio set can help you materially in enlarging the vocabulary. Seek a program featuring some well known public man, or skilled news commentator.

Listen carefully, and have a dictionary handy. Make a quick notation of any new word you hear, and immediately after the program, check your list of words so obtained, for their respective meanings.

One or two periods a week set aside for this purpose will provide wonderful opportunities to expand the vocabulary, and to study the sensitive choice of words.

PRONUNCIATION

During your periods of listening you will occasionally hear a strange and different pronunciation of a word you previously regarded as familiar.

Consult your dictionary immediately and fix firmly in your mind the correct pronunciation of the word in question.

Remember, a radio speaker is not necessarily *correct* in his pronunciation merely because he is talking to you over the air; nor is he necessarily *incorrect*

because he chances to pronounce a word in an unfamiliar way. Check the word and thus confirm or correct your own previous efforts.

ENUNCIATION

Note how carefully the experienced speakers enunciate, how each consonant and vowel is given its full value. How easy it is to hear, how clearly each word comes through. On the other hand, note, how annoyed you are when a speaker does not enunciate clearly. You can't understand what he is saying. You turn him off.

SENTENCE STRUCTURE

Because the success of Broadcasting depends in a very large measure on the public acceptance of the spoken word, every effort is usually made to ensure its presentation in the most efficient and acceptable form.

Good radio talks are based on short sentences, simply and clearly constructed. This is done to prevent any misunderstanding on the part of the listener.

In conversation a smile or a gesture may easily explain the full meaning of a statement; in writing the words can be examined again and again until their meaning is perfectly clear.

This is not so with the spoken word reaching you

from an invisible speaker. Just one opportunity is presented the listener to secure the full meaning, and that, only during the time it takes to utter the words.

Hence extra care has to be given to the preparation of radio copy, and herein lies its value to you as a student of speech.

When you listen to a talk and its import is immediately clear to you, analyze the sentence structure which produced such clarity. Such analysis will provide a valuable lesson in an important phase of speech technique.

INFLECTION

A very limited period of radio listening will clearly reveal the importance of voice inflection.

Listen to the speaker who speaks in a monotone, and you will immediately want to "turn him off." Before doing so, however, just remember that a visible audience feels much the same under similar circumstances with a speaker, and resolve to eliminate any possibility of a monotone, and consequent monotony.

While listening to a pleasing voice, observe carefully the rise and fall in the tone; note the musical qualities which follow a frequent change of pitch; resolve to check your own inflection, and to become increasingly conscious of its importance in speech.

Have you ever sat listening to a voice over the

air and suddenly decided that you didn't like it? Most of us have at sometime or another, and the usual reaction is to turn it off.

Well, the next time that such an unfortunate condition arises, don't turn off the voice, but continue to listen to it.

Decide why you don't like it!

Analyze carefully the reasons for your dislike, consult others who may be listening with you. Use this situation as a voice clinic. Quite possibly your objections will fall under the general heading of poor enunciation or articulation.

Final "g's" may be dropped and "singing" thus becomes "singin'"; the "u" sound may be translated as "er" and thus "where are you going" becomes "where yer goin' "?

Words and phrases may be slurred so that "how are you" becomes "how yer"; any or all of these enunciation errors produce an irritation that militates against the speaker.

Careless articulation is frequently just a matter of laziness; a bad habit acquired through a lack of effort toward good speech.

Good enunciation requires effort; it demands a proper placing and stress of the vowel sounds; an accurate and effective stress of the consonants; in short, it calls for skilful effort properly directed. Your radio will bring to your ears voices pleasant and not so pleasant. Analyze your likes and dislikes

of these voices, and profit by a judicious study of both types.

By planned radio listening you can broaden your knowledge; increase your stock of possible speech subjects, listen to the performance of the good and the not so good and profit from each, enlarge the vocabulary; improve the pronunciation, and finally, check all those individual features which go to make a pleasant voice.

If you will follow the suggestions contained in this chapter, you will extract a greater measure of value from the use of your radio set. It will indeed become your personal speech instructor.

CHAPTER XIV

Facing the Microphone

"The old order changeth, yielding place to new."

PROVERBS

FACING a microphone for the first time is certainly a test, and, even after many experiences, provides an extra hazard to quite a number of speakers.

However, it's a test that we can't permanently avoid, because, whether we like it or not, "mikes" are here to stay!

Therefore, let me present some practical pointers on just what to do when we meet our microphone face to face!

First of all, there are the problems arising from the use of a Public Address System, that is, from the use of a microphone not arranged to broadcast your speech, but only to amplify your voice so that it will be audible to all your listeners.

Under these circumstances, the following suggestions will serve as a useful guide.

(1) *Do not reach for the microphone and push it to one side*, announcing to all and sundry that

you do not believe in such "gadgets." Rather, you must treat the installation as an aid to your delivery, recognizing that it will enable you to talk with much less effort on your part, and permit your audience to hear you with less effort on theirs!

(2) *Whatever position you take up, be sure to keep the mike in a line between you and your audience!* You may glance from side to side, in fact you *should*, but move your head in such a way that you will always keep the microphone in a straight line between your audience and yourself.

(3) *Stand still*, and do not constantly vary the distance between the microphone and yourself. This is quite important, because a sudden approach toward the instrument may result in a greatly increased and distorted volume delivered to the audience. A sudden retreat from the microphone may result in your important sentences being lost. Therefore, establish a distance of perhaps twelve to fifteen inches from it, and maintain this as consistently as possible.

(4) *Don't shout*, because the function of the P.A. System is to build up the necessary volume.

It is quite possible there will be an operator in charge of the installation, and, if so, arrange with him to give you a signal when your volume is about right.

A very practical plan is to meet this operator before you begin to speak. Seek his advice as to the

peculiarities of the particular hall in which you are to speak, and be guided by his suggestions.

Incidentally, when you talk of "volume" and he mentions "levels," don't worry—you both mean the same!

You should also keep an eye on your audience as an added guide to the amount of volume you require. Watch those well away from the sound outlets. If it is obvious to you that they can hear without effort, then you can proceed with an easy mind.

And here is a final tip relating to the same question. If you can hear your own voice, then your audience can, too! Using a Public Address System your ears will tell you if you are doing a good job or not. If you can hear your own words clearly and distinctly, rest assured your audience can likewise.

Just one more hint.

(5) *Don't be annoyed because your voice doesn't sound as you think it should!* Few people recognize their own voices when they actually hear them reproduced from a record, so don't spend any nervous energy worrying about this apparently strange condition.

Treat the microphone as a friend, keep it constantly between you and your audience, maintain the same distance from it during your talk, watch the operator and your audience for acceptable volume; listen to yourself and don't worry about your strange voice; do all these and the P A. microphone

will cease to be an added hazard for you when you speak before it.

Perhaps, however, you are going on the air, to broadcast a message to an unseen audience which you fondly hope is eagerly awaiting your voice!

Well, there are some rules to be followed here, too, and some of them must be applied to your earliest efforts at the preparation of your radio talk.

Your speech will, of course, be written and timed. It will be written out because the radio station regulations demand it, and it will be timed so that it can be delivered comfortably within the time allowed for its presentation.

A word about your radio manuscript. Use a good quality paper—heavy enough that it will not rattle—and be sure to type double or even triple space.

Do not fasten the sheets together by means of any permanent fastening. On no account staple them! Number the pages, and retain them with a paper clip that can be easily removed when you are ready to broadcast.

Allow plenty of “white space” on each side of your “copy,” but be particularly careful to leave a good margin on the left hand side of each sheet. Use this margin to indicate the “timing” of your script.

As you complete your copy, *read it aloud*, noting just where you finish at the first minute.

In the margin—and across from where you finished reading, make a clear notation—“one minute.”

Continue to read aloud, and continue to mark in the margin exactly where you are at two minutes, three minutes, and so on.

Follow this method through to the completion of your script and you will have a document with which you are quite familiar, and one which you can deliver within the prescribed time.

Next, remember that your actual speech content is of vital importance to the success of your talk.

Courtesy may compel some attention for the platform speaker, but no such consideration will be accorded the radio speaker unless his talk warrants it. It's so easy for the radio listener to turn to another station! Make your talk *interesting*, then.

Remember, too, that your audiences are not all specialists on your speech subject, that, in fact, many of them are possibly hearing about it for the first time. This means you *must* keep it simple. Avoid long words and involved sentences. Be clear, concise and direct. Make sure that you capture the interest of your audience *immediately!*

Important though the opening be to the platform speaker, it is of paramount importance to the radio speaker. Your first words *must* be attention-compelling, interesting, or curiosity-arousing. Your radio audience demands this.

This interest must be frequently renewed throughout your talk by means of illustrations, human interest stories, or word pictures.

Your radio talk will permit a certain amount of repetition in its construction. You may, with advantage, occasionally repeat some of the more important points of your speech.

Watch, and watch most carefully, your sentence structure. During the course of your speech construction—*read it aloud*. If you encounter any difficulty in realizing a smooth presentation, then make the necessary changes immediately.

Pay particular attention to words beginning with the consonant "S" and on no account include an alliteration based thereon. The letter "S" repeated in quick succession will invariably result in a "whistle," a result certainly not appreciated by your audience.

Above all else, don't try to take in too much territory!

There are few subjects that can be completely covered within the few minutes usually assigned to a radio talk. You have perhaps ten minutes—at the most fifteen—so use it effectively by offering just one or two ideas presented in the most interesting manner possible.

Now a few words of advice as to your conduct when you actually deliver your radio talk.

To begin with, make sure to arrive at the radio station early!

Ask for a voice test! The station engineer will undoubtedly take care of this—but just in case—suggest that a test be taken.

You will be conducted to the studio from which your talk will be broadcast. Your announcer will prove to be your best friend at this time, and, whenever doubts arise, don't be afraid to ask him!

When you have seated yourself comfortably before the microphone, place your manuscript before you, making quite sure that sufficient light falls thereon to permit easy reading, and remove the paper clip holding the pages.

For your "voice test" you will read a few lines from your talk, during which the engineer will indicate your proper distance from the microphone, and will possibly offer a comment or two regarding your volume.

When you begin your broadcast, do not speak too slowly! Most inexperienced radio speakers display a marked tendency to be too deliberate, to speak much below their own normal rate of delivery.

Try for a speech delivery involving an average rate of about 120 to 140 words a minute. But—and it's a most important "but," too—don't forget to vary your pace frequently!

Good radio speaking demands frequent variations in speed and equally frequent changes in *pitch*. You must avoid a monotone, or the radio audience will avoid you!

Don't be afraid to vary the volume of your presentation. Changes in volume, in pitch, and in speed,

will add color to your talk and will prove a delight to your listeners.

During your talk, will you try to visualize an audience? Not an audience of thousands, eagerly awaiting your words, but an audience composed of an "average" family, grouped around their radio set. Talk to them as you would if you were a guest in their home—in a friendly manner—intimately—interestingly—sincerely.

While it is thoroughly understood, of course, that you will *read* your speech, try not to make this too obvious to your listeners. Instead of giving the impression that you are reading from your manuscript, strive for the effect of "talking" from it.

Don't *read* from your script—*talk* from it!

Finally, don't worry about your radio experience. Thousands have spoken before you—thousands will after you. The world rarely hears perfection. Have a message to deliver, use the suggestions in this chapter as a guide—and may your fan mail be heavy!

CHAPTER XV

Opening Your Speech

*"Let us watch well our beginnings,
and results will manage themselves."*

ALEX CLARK

WE HAVE already indicated the extreme importance of a good speech opening. Those first few minutes on the platform are precious and valuable, both to audience and speaker alike.

How to start a speech often presents a problem. Just what form should the introductory remarks take? Are there "good" speech openings?

These and similar questions frequently present themselves to one starting on the preparation of a talk. This chapter will indicate several types of speech opening, all of them practical, and from among them you should find the type that will help you to a good start in any particular speech situation which you have to meet.

1. Ask a Question

In the opening sentences of your talk, ask a ques-

tion. This question form of speech opening is widely used, and is capable of infinite variation.

An internationally famous speaker, addressing a large audience in a metropolitan center, opened his speech in a friendly conversational tone, when he said:

"I wonder if I could guess why so many people are here tonight, why they have left the comforts of home on a stormy evening, to attend a public meeting?"

Do you sense the merit of this easy, intimate, question form of opening? One can almost feel the audience relax, and, with keen interest, await the speaker's guess.

If your speech is informative in character, and you decide upon a question type of start, then follow your salutation by saying:

"I wonder how many of us here tonight—," and then proceed to outline the problem. Your own ingenuity will devise effective ways to use this speech opener, and even a limited practice will demonstrate its merits.

2. *Tell a Story*

The introductory story need not necessarily be funny, its main purpose is to set the stage for your speech subject.

The story may be narrative in character; it may be a brief description of an adventure; it may well be a human interest story; but whatever its type

or pattern it must provide the setting for the subject of your talk.

When you decide to use this method of commencing, don't announce that you propose to tell a story, or seek to indicate in any way that you are merely getting into your subject.

Immediately after the necessary salutation, proceed directly with your story, and from it move smoothly into your address. You are now on your way.

3. *Use an Exhibit*

This method of opening has much to recommend it.

You will gain almost immediate audience attention, because you arouse momentary curiosity as to the exhibit and its purpose. This arousing of audience curiosity is the necessary prelude to any successful speech. Its accomplishment is the basic reason why considerable care must be exercised in the choice and handling of your initial remarks.

When, therefore, you decide to couple an exhibit with your first remarks, make sure that your audience is able to see.

For example, let us suppose you propose to base your talk upon a rare book, which has come into your possession. You should take the book and, holding it in your hand, at about the right level for reading, make sure that it is visible to all your listeners. You might then say:

"This volume, sent to me from India, contains one of the most amazing stories ever to emanate from that land of mystery."

Continue for another sentence or two, observe that you have acquired the necessary audience interest, then place the book on a table before you and proceed with your talk.

Make sure to discard the exhibit after it has served to open your speech! If you continue to hold onto the book, then the attention of the audience will be attracted to it, and away from yourself.

This form of opening is particularly valuable to the nervous speaker, because the physical effort required to display the exhibit helps to relieve the initial tension.

The knowledge that the audience has its eyes and attention riveted upon the exhibit, serves to relieve the mental strain of the much dreaded first few moments.

4. Startle Your Audience

Do not interpret this suggestion too literally! An audience can be startled into immediate attention without being frightened. The members of an audience can be shocked by an amazing set of figures; by a tense reminder of a set of conditions that adversely affects them; by a most unusual presentation of an otherwise commonplace occurrence; by any one of a number of devices that will readily occur to you following just a few experiments.

To utilize this form of opening to the limit of its value, strive for an *unusual presentation of the commonplace*. For example, should you address a group upon the seriousness of the local traffic situation, at first thought you might open by saying:

"The traffic record of this City is a most unenviable one."

However, should you decide to use this fourth form of opening, then you would say:

"There are seventeen people in our Civic hospital tonight, who, just twenty-four hours ago, were healthy and happy citizens. Last night they were all injured in our City streets."

Used with judgment, this form of opening has a definite place in the plans of the versatile speaker.

5. *Use a Quotation*

An excellent method of speech opening is the use of a quotation.

This general type of "opener" can really be divided into subheadings, prose quotations, poetical quotations, and Biblical quotations.

Your source of prose quotations is unlimited. The classics supply them in unending variety, and current speakers frequently coin and use phrases upon which other talks can be built.

For example, a speaker was asked to address a gathering of businessmen, meeting during a period of difficulty for their particular industry. They were beset by government rulings and uncertainties, and

were recipients of advice and suggestions from all sides.

The speaker selected for his prose opening, the following quotation from Cicero:

"Even the ablest pilots are willing to receive advice from passengers in tempestuous weather."

The selection provided an excellent opening for a talk in which the speaker proposed to contribute a little advice of his own!

Prose quotations, selected from the inexhaustible supply available, will serve as excellent speech openings.

Exactly the same may be said of poetical quotations. In many cases the central theme of your talk has already been expressed in one or two lines of poetry, and their presentation to your audience will provide you with a most satisfactory start.

Once again, your success with this type of opening is limited only by your knowledge of the poetry of the world, and your ability to adapt your selections to your talk.

That greatest of all books, the Bible, is an excellent source of speech quotations, and should be regularly consulted by all who desire to inspire by their address.

Picture the inspiration that could be built into a talk based on the quotation from Proverbs:

"Where there is no vision, the people finish."

Just as ministers take a selection from the Bible

and build thereon a sermon, you, the speaker, can open your talk by means of an appropriate quotation from the same Book.

The use of the quotation provides a splendid means of getting your speech started.

6. *Make a Conversational Statement of Fact*

Here is a form of speech opening which deserves a much more frequent use. True, it requires that the speaker be fairly confident, and have himself very much under control.

To start a speech this way, commence to talk in a quiet, controlled manner, and utter a statement that will be readily understandable to your audience and from which you can proceed immediately into your talk.

For example, if you should be speaking in a community that has just completed its Municipal election, you might say:

"When the voters of this City returned to office their present Council, they established a new high in Civic interest. Seventy-two per cent of those entitled to vote actually did so, and so great an interest in an election is definitely complimentary to you."

Make your remarks quite conversational in tone, and then lead into your speech. Perhaps your talk will be entitled "Civic Pride"; possibly you propose to deal with the importance of taking an interest in elections, either of these topics would flow naturally from the suggested opening.

There is one other type of opening which should be mentioned, although its use should be adopted with some care. It might be described as an opening depending upon the immediate circumstances of the meeting.

7. Take Advantage of Local Circumstances

You may have an inspiration based upon the remarks of a preceding speaker; some statement made in your introduction may provide the subject of your first remarks, some particular phase of the meeting may impress you because of its dramatic import, or its humorous implications; almost any meeting at which you are not the first speaker can provide the subject matter for your speech opening.

However, and this is important, if you have carefully prepared your start, based upon one of the many suggestions previously given herein, make sure that, when you discard such an opening for one upon which you have only reflected briefly, you do not disorganize the balance of your speech. Make certain that your "inspiration" of the moment will still permit a skilful "follow through" into the more important part of your talk.

Here is an outstanding example of the use of this type of opening.

The speaker was a high dignitary of the Church, and the chairman, nervous because of the importance of the speaker he was about to introduce, concluded his introduction by saying:

"And so I present your speaker of the evening—a big gun of the Church."

The speaker was a little man. As he rose a smile crossed his face and he opened his address thus:

"This is the first time I have ever been introduced as a 'big gun,'" he said. "I can only hope that I shall prove but a small bore."

The audience expressed its hearty appreciation at his spontaneous wit, and the speaker had established audience contact in ten seconds.

Local circumstances can frequently offer to the skilled and experienced speaker the most timely and lively material for a speech opening

We have mentioned seven ways to start your talk. Try them all as circumstances permit. You will find among them just the right type of opening for practically all of your talks, and each of them will help you through those first and most important two minutes.

Here they are again listed for your convenience:

1. Ask a question.
2. Tell a story.
3. Use an exhibit.
4. Startle your audience.
5. Use a quotation—prose—poetry—the Bible.
6. Make a conversational statement of fact.
7. Take advantage of local circumstances.

CHAPTER XVI

How to Conclude

"All's well that ends well"

SHAKESPEARE

THE speaker who has mastered the art of concluding his talks in an efficient and acceptable manner has indeed accomplished much. How important is this particular phase of speech technique? Well, let's see!

Your talk is almost completed. Your listeners know your arguments. They are now in possession of the information you set out to impart. They sense that you are about to conclude.

Here is your chance to leave them with something they will remember, something they will talk about! *It's actually your great chance!*

There are several methods by which a conclusion can be made a memorable one to your audience, and we shall now discuss the most important of them.

1. *Summarize Your Talk*

If your address has been on the Informative type,

then the use of a summary as a conclusion deserves serious consideration.

We acquire knowledge through a process of repeated experience, and facts are often impressed upon our minds through repetition.

Obviously, your informative speech is designed to tell your audience one or more facts with which you believe they should be familiar.

You make your audiences' receipt of this information more certain if you repeat the highlights of your talk in the conclusion.

Please note that you do not repeat your entire speech, you merely restate the key points upon which it was based!

When you decide to close your talk by means of a summary, begin your conclusion by an explanatory sentence, in the manner of the following:

"Ladies and gentlemen, my talk is completed. May I just point out in a final minute that I have tried to bring to your attention three main points. . . ." Then enumerate them—briefly—in serial order.

You will experience a sense of real satisfaction in the successful use of the summary form*of conclusion. Not only does it provide the speaker with a very logical place at which to stop, but it also leaves him with the feeling that his talk has really reached the audience.

Remember, therefore, to summarize—restate the principal points of your talk, *briefly!*

2. *Close with a Peroration*

The peroration is an excellent method of ending your talk.

You have been carrying your audience with you, lifting them to new levels of understanding, new heights of emotional response, and now—the climax! You can wind up your speech in a verbal blaze of glory.

The word “peroration” means the conclusion of an oration. It implies a well prepared, well delivered closing, in which both your thoughts and language reach a climax.

Your peroration may be built to accomplish one of several things.

It may be so designed as to further *explain* some major point upon which you have already dealt. Perhaps the keynote of your speech centers around one main idea. You can conclude by again referring to it in new language, and perhaps form another viewpoint. Drive home the importance of this key issue by a final reference to it in your conclusion.

Again, your peroration may be directed to *persuade* your audience.

Possibly you have been trying to move your audience to action, and you now make a final and all out effort to do just that.

Inject into this form of conclusion all the appeal of manner, voice and gesture of which you are capable; frame your thoughts carefully and word them in noble and impressive language; deliver them sincerely and you will have accomplished a most effective form of speech conclusion.

This type of closing may also be designed to *excite* your audience.

You wish to send them out full of enthusiasm, eager to work for your Cause. Well, an exciting peroration on your part will go a long way toward doing it.

To use this type of closing successfully you must display enthusiasm and eagerness yourself. Remember, enthusiasm is caught and is contagious, and as you manifest it so will your audience catch it and convey it to others.

Let yourself go! Become deeply stirred yourself! Look, and act, alive!

And, above all, extract the full value of your closing words. As you approach the last sentence, make sure you do not lower the voice; keep the tone up; look directly at your audience; utter your words clearly and distinctly; remain standing for a second or two *after* your last word has been spoken, and then sit down amidst a spontaneous round of applause!

The peroration type of speech closing, with its varied applications as outlined, is one with which

every speaker should become familiar; its use, in one form or another, is within the compass of attainment by most speakers.

3. *The Quotation Closing*

A third form of speech closing will make use of a quotation. This quotation may belong to any of the three divisions mentioned in the previous chapter, namely, prose, poetry or the Bible, but must be selected so that its import or content quite obviously sums up the central theme of your address.

Therefore, make sure first of all that your selection is appropriate, then deliver it with dignity and sincerity.

An apt quotation, well delivered, provides a pleasing note upon which to take leave of your audience.

Just one more suggestion as to the use of a quotation to complete an address. -

4. *Conclude with Your Opening Quotation*

Here is a splendid form of speech construction. Select a suitable quotation upon which to open your talk. Make sure that it sets the stage for the theme of your speech.

Use the same quotation to conclude. By so doing you not only secure the benefits to be derived from repetition, but your speech takes the form of a completed work of art.

If your quotation has been accurately chosen, and your speech carefully built thereon, your listeners

will feel when you conclude with a repetition of your opening, that they have heard a complete performance.

Without quite knowing why, they will like your technique and will usually tell you so.

The foregoing paragraphs have outlined ways in which you might conclude your talk.

Always remember that inasmuch as your final words are the ones most likely to remain with your audience, their selection and delivery deserve every consideration.

From among the methods described you should find the one which is both most suitable to your own personality and to the requirements of the particular speech situation under consideration.

Here they are again for convenient reference:

Conclude with a Summary.

Conclude with a Peroration—designed to inform—persuade—excite.

Conclude with a Quotation—Prose, Poetry, the Bible.

Conclude with the Opening Quotation.

CHAPTER XVII

Your Question—and—Maybe an Answer

"Every 'why' has a wherefore."

SHAKESPEARE

AT A point about half-way through each series of speech lessons, I have found it advisable to insert a "Questions and Answers" evening.

After six or seven weeks of intensive speech training, it quite naturally follows that each student experiences his own personal speech problem.

In this particular lesson he is asked to describe his problem, and the instructor then proceeds to answer as completely as circumstances permit.

Every question contained within this chapter has actually been submitted by a student, and, therefore, reflects a genuine problem experienced by one interested in speech.

Before proceeding further with the chapter, however, why not take a minute or two and conduct a little personal examination.

Why not write down in a sentence or two at most, your own specific speech problem, and then, as you

read on, note if a similar trouble has been presented by another, entirely unknown to you, and yet interested in the same study.

True, you may not find your own *words*, but you may discover your own *problem* differently expressed, and perhaps the answer thereto will prove of assistance.

It is worth a couple of minutes' reflection, so, two minutes silence, then your question, and an answer!

Here is the question most commonly propounded, the number one question in all classes.

HOW CAN I OVERCOME FEAR?

What is it you actually fear—that you will not do well, that your audience will not like your subject; that you will forget your speech; that your English and maybe your pronunciation will receive unfavorable comment?

Of course you fear all these things and many others too.

You are afraid of failing? Naturally.

This particular fear will leave you as your experience increases. Every time you speak to an audience means that you will be that much less afraid the next time.

Fear will be overcome as you continue to acquire experience in speech situations.

You fear your audience may disapprove your selection of subject?

They will if you do not keep them in mind when deciding upon the topic. Remember, too, your audience will expect you to speak with authority upon your subject, so select a theme upon which you have a thorough knowledge

You worry because you may forget some part of your address?

Adequate preparation will guard against your forgetting. I do not mean just some casual thought devoted to your talk. I mean some real planned effort along the lines suggested in an earlier chapter. Nothing can take the place of this vital preparation.

The more effort spent in preparation, the less chance of failure; adequate preparation will reduce this chance almost to the vanishing point.

You are concerned about your choice of words and their pronunciation?

If you will become "word conscious," if you will make a real effort to increase your vocabulary, to learn some new words each day and to pronounce them correctly, this fear will leave you.

A good dictionary will prove an invaluable aid in enlarging your vocabulary and increasing your confidence in your own pronunciation.

Consult a dictionary frequently.

It is entirely up to you—the fearful one!

No serum is obtainable; no shot in the arm can be administered as an antidote to this evil, fear—but you can conquer it by removing its cause!

Prepare your talks well; seek opportunities to speak, and fear will leave you

You cannot remain afraid of a situation with which you are experienced, and in which you excel.

I AM TOLD I HAVE A MONOTONE. HOW CAN I IMPROVE THE INFLECTION IN MY VOICE?

There are two simple, practical ways to assist materially in overcoming this quite serious speech fault.

The first is to read aloud.

Take every opportunity to read to your family or friends extracts from the better authors.

Read *good* material when you do read.

Try to select examples involving conversation and description.

When you read for your listeners the remarks of two or more individuals, you will naturally try to portray each character as clearly as possible.

This result is quite largely produced by means of inflection.

The second method is one I especially delight to recommend to my classes. I know it to be particularly effective and as it provides an opportunity for your "Boy Scout Good Deed" for the day, here it is!

Try telling a bedtime story to a bright and imaginative four year old child.

If you tell it well, if your inflection is decided,

your reward will be a sleepy smile from your youthful audience.

But if you don't employ even exaggerated inflection, your innocent victim— frankest of critics— will look you squarely in the eyes and say in his own childish English, "Say, Mister, who's talking now? All those bears sound alike to me?"

At this point you will have received, at no cost to yourself—save that of a deflated ego—a lesson which no expert could better, no matter what the fee.

By all means, practice on the younger generation. When you can satisfy them, you need not fear criticism from an adult audience.

I HAVE CONSTANT TROUBLE WHEN TRYING TO
END MY SPEECHES. I CAN'T CONCLUDE.
HAVE YOU ANY SUGGESTIONS?

Yes, there are several suggestions that should be made to a speaker who has difficulty in completing his talk in a manner satisfactory alike to the audience and himself.

In the first place, remember that in most cases the fourth section of the ten-word formula will, if properly applied, assure a good conclusion.

You will find a detailed explanation of this technique in Chapter X.

You must ask your audience for action. They

must be brought into your speech subject and shown how they can participate. When you reach this point, you have reached your obvious, logical conclusion.

However, if yours is *not* a persuasive type of speech but rather an informative one, then you cannot ask for audience action and so you work toward your ultimate speech climax.

Actually, you may, if necessary, speed up your delivery, select your words with additional care and increase the intensity of your entire presentation.

Don't be afraid to stop.

Don't feel that you *must* talk at great length.

When you have no further ideas to advance, that's the time and place to conclude.

HOW CAN I CURE "BUCK FEVER" WHEN ON MY FEET?

You can do this in exactly the same way that the novice hunter overcomes his "Buck Fever," that is, by becoming more familiar with the circumstances involved.

Make your second and third and fourth talks and note how the "fever" is reduced in intensity each time.

Imagine how little will be experienced at the twenty-fourth talk.

IF YOU HAVE PLAYED GOLF YOU KNOW MY
DIFFICULTY. I AM PRESSING—TRYING TOO
HARD. WHAT CAN I DO?

Basically this is over-anxiety, an intense desire to succeed. It's too much effort.

First of all, don't worry. Your speech effort is a perfectly natural one. Take it easy and don't be too serious about the whole thing.

Your audience is a group of human beings, just like yourself—just like your friends. They *want* you to do well so, again, *take it easy!*

SHOULD I KEEP TO MY NOTES AS PREPARED, OR
FOLLOW AN "INSPIRATION" WHEN IT OCCURS?

Lucky man to have an "inspiration," but can you determine instantly between an "inspiration" and a "detour?"

Follow your notes by all means and when experience is yours, then you may deviate from the prepared course and follow the lure of the uncharted trail.

Don't forget that to complete your journey you must return to your originally planned route. Can you get back, or will you be lost, floundering, trying to make contact with your original thoughts?

Make sure it really is inspiration and not a verbal detour.

WHAT SHALL I DO WITH MY HANDS?

Nothing!

Just let them hang in a naturally relaxed position at the sides.

Difficult? Certainly, because you are not familiar with this particular stance.

Try it and eventually the answer to the question will be self-evident.

As a general rule please remember never to do anything with the hands that will direct attention from *what you are saying* to what you are *doing*.

If you desire to slip a hand into your side pocket for just a moment, well, there isn't any law against it, but make sure it is for just a moment or two.

In short, forget your hands. Lose yourself in your message and your hands will take care of themselves.

SHOULD I TRY TO READ AUDIENCE EXPRESSION
AND REACTION?

Definitely yes!

All through your talk you should observe your audience closely. They are your barometer.

A relaxed and smiling audience indicates plainly that you have smooth sailing.

A tense or inattentive crowd means stormy weather ahead.

Watch your audience closely and all the time.

SHOULD I SELECT MY SPEECH FROM A BOOK
OF READY PREPARED TALKS?

No!

Maybe the speaker preceding you has the same book and also selects "speech number 19." How embarrassed you would be.

This is only the lazy man's way out. If your talk is worth delivering, it's worth some effort and should be as original as possible.

But if you have to repeat expressed ideas, do so in your own language and in a new way.

If you have a volume of "520 speeches for every occasion," use its contents as a guide only.

SHOULD I START MY SPEECH WITH A STORY?

Just occasionally. Do not make it a rule.

If your story illustrates the theme of your talk and you can move smoothly from story to speech, then it is all right

Many speakers feel they must open with several allegedly "funny" stories to secure laughs from their audience. This is pure fallacy.

Most audiences would willingly forego the halting and amateur attempts at humor, and would appreciate the speaker commencing his speech at the very start of his talk.

When you are next part of an audience and you encounter this misguided type of speaker, listen to

the comments around you after the second story. They will provide a complete answer to this question.

HOW CAN I SORT OUT MY IDEAS WHEN ON MY FEET?

Only an expert of long experience can do this, and, inasmuch as he is of long experience, he won't try!

Ideas should be thought out, arranged in sequence and noted on cards *before* you are on your feet.

That is the object of Preparation.

In advance of your introduction, many days before if possible, your ideas should be selected, and then you are free to devote all your mental energy while on the platform to the task of choosing and arranging the words with which to make the said ideas known to your audience.

Sort out your ideas *before* you reach the platform!

I suggest the reader refer once again to Chapter III which is devoted entirely to this question of Preparation.

SHOULD I SUMMARIZE MY TALK AT THE CONCLUSION?

Yes.

This form of conclusion is splendid for an informative type of speech.

A good speaker usually tries to finish on a "high

note," and a brief résumé lends itself to such treatment.

Remember your persuasive speech must conclude by your asking your audience to take some action. However, with this exception, to summarize will result in an excellent conclusion.

HOW LONG SHOULD I TALK?

Obviously no specific answer can be given to this question, and yet it is evidence of a sincere search for information.

Let us begin then, by asserting that, in general, speeches are much too long!

As to the time your speech should consume, that is a matter governed by the circumstances surrounding your speech situation. If you are the principal speaker, your Chairman will advise you as to the time at your disposal.

It is perfectly safe for you to set a limit of thirty minutes for any of your talks. Few speakers can hold the interest of an audience much over this period. Many try it, but you should strive to be among the chosen few of whom audiences ask for more.

Remember, speeches are usually too long!

CHAPTER XVIII

Analyzing Your Audience

*"Whatever we well understand we express clearly,
and words flow with ease"*

BOILEAU

THIS chapter may prove a surprise to you.

However, let me assure you of this—if you will put into effect the suggestions contained herein, your speech problems will be materially reduced.

What is meant by analyzing your audience? Well, this is one phase of the business of speech which yet awaits a complete explanation. Many speakers make no attempt whatever to give it effect; others believe that a mere watching for audience uneasiness about covers the matter.

Audience analysis really means the process of gathering all the useful information you can secure concerning your audience *before* you begin your speech—yes, before you begin the actual preparation of your talk, too! It is an extremely practical phase of the whole speech cycle.

Are you going to make an address in the near future? Good! Let's start analyzing your audience.

First of all, do you know how long you are expected to talk? You don't? Well, how can you prepare an address without that essential fact? Could you prepare a meal without knowing just when your guests would be on hand to consume it? Of course not, nor can you prepare your remarks without an idea as to the time you will be assigned.

Remember this when you accept a speech engagement, find out from some one in authority, how much time will be yours.

Do you know how large your audience will be? No? You should, at least approximately.

Again at the time you accept the invitation, ask about how many they expect to attend the meeting. Why? Well, if you know your crowd will be in the neighborhood of five hundred or so, throughout the entire time of your preparation you will be mentally adjusting yourself to an appearance before this quite sizable group.

Surely it is better to have this information in *advance*, rather than have the fact presented to you as a shock when you first glimpse your audience.

Always inquire about how many are expected to attend. Some estimate can invariably be secured from the authorities handling any well run speech occasion.

You will soon learn to appreciate the results of this simple piece of audience analysis.

Now for a list of suggested questions to which

replies should be secured. Obtain answers to as many of the questions as possible. The more answers you secure, the better prepared you will be for the event.

IS THE GATHERING A MIXED ONE?

I have seen speakers completely overcome when they discovered their audience included the ladies, and in the front row, too!

All through the period of preparation, these speakers had mentally visualized a group of their own sex, and then, to their amazement and distress, there were the ladies!

You can avoid such a mental hazard by asking this one simple question.

HOW OFTEN DOES THE ORGANIZATION MEET?

A very practical question and an answer will be most helpful to you.

Suppose, for example, they meet every week, then you know your audience hears fifty-two speakers a year and, surely from among that number, some of them must be good!

Knowing this, you too must be good.

Such an answer also tells you that your audience is an *experienced* one, and should you have decided that a minimum of preparation would do for this group, well—you had better revise your decision!

On the other hand, if the answer indicates the

organization meets but once a year, then your speech will be an event! You *must* be good.

I have always found an answer to this question decidedly helpful in the matter of the mental approach to the situation.

WHAT SPEAKER WILL ADDRESS THE MEETING
IMMEDIATELY PRECEDING YOUR APPEARANCE,
AND UPON WHAT SUBJECT?

An answer to this one may save you considerable embarrassment!

I knew of one speaker, who, upon arrival at his place of meeting, discovered that the speaker at last week's meeting had talked upon his subject!

It's a simple question, but the answer is worth while.

WILL ANY PART OF MY SPEECH BE BROADCAST?

Today, with radio stations in almost all large centers, the club may desire to "put you on the air." If they do, you had better find it out *before* you take a seat at the head table!

Please remember, too, that the progressive radio station manager, anxious to please the influential businessmen in his community, as well as to provide his listeners with valuable information, may *offer* to broadcast a part of your address.

In either case you face the microphone, and it's

much easier to do this if you know about it in advance.

WILL THE "PRESS" BE PRESENT?

Make sure you get an answer to this one!

Few conditions will arise to provide the mental hazard occasioned by the unexpected presence of the Press. If your remarks are to appear in the next edition of the local newspaper, then I strongly recommend that you find out about this *before* you complete your speech preparation.

Have you noticed the speed limit signs on our highways? Have you ever observed the frequency with which these speed limits are exceeded? The answer is, of course, "yes" to both questions.

Have you noticed, too, the salutary effect of the known presence of a traffic policeman upon those same high speed cars? Yes, indeed! The finest speed limit sign ever designed is the uniformed traffic officer!

In the case of a speaker, there is a similarity between the traffic official and the news reporter. The former inculcates a regard for law, and the latter a healthy respect for truth!

Don't overlook the stimulating effect of a responsive audience upon you as a speaker, and remember that if a minor exaggeration on your part seems to please the listeners, then inevitably a larger

exaggeration will be forthcoming! And they do look so bad in print the next day.

The knowledge that a reporter is present will act as a steadying influence upon all speakers, particularly those susceptible to a very favorable audience response. You *might* be in this category, so, ask the question *before* your meeting!

MEET YOUR CHAIRMAN EARLY—AND STUDY HIM!

By all means meet the chairman of your meeting in good time. Carry out a little character analysis here, too.

A few carefully worded questions will enable you to determine just how much experience he has had, and whether, by some chance, he, too, is quite nervous about the whole thing!

I have found chairmen who have not been on the platform *once* in the preceding *year*, and haven't the slightest idea as to what they will do or say when they do reach the chair.

This condition, when detected in time, provides the speaker with an excellent opportunity to offer some words of advice and encouragement—words invariably received with grateful appreciation.

When your gentle questioning reveals the fact that your chairman is an "old hand" at the business, and has been introducing speakers for years, then you immediately experience a new surge of confi-

dence, because you realize you are indeed in good hands.

Talk to your chairman, then, because you have nothing to lose!

During these early conversations, make sure he knows your name. Elementary? Certainly, but nothing is apt to be more disturbing than to be introduced as Mr. Brown, should your name happen to be Smith! Your audience, too, will see the funny side of the incident, and so you start your speech with an added handicap.

Give the chairman your business card—write your name down, or spell it out for him—devise whatever method you like, but make *sure* he knows your name!

Now, let us assume that your introduction has been completed and that you have just advanced to commence your talk. Your audience analysis continues.

Is your audience seated compactly, or are they scattered in small groups throughout the hall?

If the latter condition exists, then here's a useful and practical tip. Ask your audience to move a little closer together and toward the front. You may adopt an almost facetious tone and suggest that the front seats, now vacant, offer certain definite advantages and involve no extra charge! Your listeners will good-naturedly move in as requested and your speaking problem is immediately reduced appreciably.

Remember you cannot arouse or enthuse a scat-

tered audience. It's much easier to stimulate or sway a compactly seated audience. If opportunity and circumstances ever permit a choice between a large audience in a small hall and a small audience in a large hall, then select the former. Your speech problem will be much simpler.

Now you are into your speech. Can you neglect your audience? No! Throughout your entire presentation you must constantly observe audience reaction. Watch for *their* comfort. Yes, that's exactly what I mean—watch for *their* comfort.

If the hall becomes hot and stuffy, the speaker should be the first to detect such conditions and suggest their correction.

It's perfectly permissible for you, under these conditions, to turn to your chairman and in friendly manner, request his cooperation in an effort to correct them. Your chairman will be delighted to assist. Your audience will appreciate your thoughtfulness, and reward you with even closer attention than before.

Let us examine another possibility. Suppose you observe the ladies in the audience reaching for their coats, and pulling them around their shoulders for additional warmth, or for protection against annoying drafts. Here is a condition that an observant speaker will immediately try to correct, and once again the good offices of your chairman should be sought.

These two examples are merely illustrations of what is meant by Audience Analysis, and should serve as a useful guide to the man who really desires to become an effective speaker.

Here are two or three more brief examples, all of which frequently occur, and demand the speaker's attention.

When you note an appreciable number of your listeners consulting their wrist watches all too frequently, remember that actually they are no longer part of your audience!

They have "walked out" on you mentally, and will do so physically at the first opportunity! Perhaps they are from out-of-town and the last bus or train is due to leave in a matter of minutes. Their minds are not on your *subject*, they are thinking of that last bus! They can actually see it leaving the terminal!

When you detect this condition, announce immediately that you will conclude your talk in a certain number of minutes—and—keep your promise!

Should you observe a great deal of effort displayed to hear you, then speak up! When your audience obviously doesn't understand or follow you—and this condition is clearly evident to an analytical speaker—then start in immediately to meet this condition.

Simplify your language; use even more examples and illustrations; slow down and speak distinctly; in short, do everything within your power to remove

the doubt and mystery from the minds of your group.

Understand, the foregoing chapter is written in its entirety merely as an indication of what can, and should, be included in the field of Audience Analysis.

You will quickly develop your own technique and extend and amplify its operations once you commence its practice. Learn to make it part of your speaking policy. Its use will become habit and both your Preparation and Delivery will take on a new ease and effectiveness.

CHAPTER XIX

What Your Audience Really Likes

"It was whispered balm, it was sunshine spoken."

MOORE

IF ONLY you could find out in advance just what your audience would really appreciate, how much more confident you would feel!

Well, this knowledge is now available, and it has been secured from your audience, in advance, for you!

We employed the services of an independent survey organization * to ask those people who, from time to time, form part of an audience, just what they really liked in a speaker!

They approached a representative cross-section of professional, business and working people, and it is reasonable to assume that the opinions herein recorded reflect those of the average audience.

Obviously, if we knew just what our listeners would really like, we should try to provide it, and by so doing ensure our most successful speech efforts.

* Elliott-Haynes Limited, Toronto, Canada.

Here, then, is a composite picture of the ideal speaker as outlined for us in the answers to the many hundreds of questions asked in the survey

Audiences demand—*Simple English!*

Yes, nearly twenty-five per cent of all the replies received expressed a desire for this characteristic in a speech. They asked that the speaker use *Simple English*.

What does this mean to you, the speaker?

It means that you can omit the highly polished phrases and the beautifully turned sentences.

It indicates that flights of oratory do not help your speech in any way, but instead they are an actual detriment to your success.

For example, you could say,

“This is the obnoxious rodent which devoured the fermented produce of agriculture that was stored in the domicile that was erected by John.”

You could, of course, say it that way, and some of your audience would understand, too! But to make sure that *all* of your listeners know what you mean, you should say,

“This is the rat that ate the malt that lay in the house that Jack built.”

However, the demand for Simple English means more than just the use of easily understood words.

It means, too, that the sentence structure must be

kept simple. Do not permit it to become involved or complicated. Make your sentences short. Use frequent periods or pauses. Give your audience an opportunity to absorb each idea before you offer another.

Do not forget that your talk must be understood through the medium of the ears. Your listeners have just *one* opportunity to appreciate your remarks, and that is while you are talking!

Keep this most important fact before you always, and you will prepare your talks with simplicity as your guide. When you do this, you have met a popular demand of your audience.

Stand by now for another most important desire on the part of your audience.

They ask that you *know* your subject.

That seems a perfectly reasonable request, too, and yet its demands are frequently ignored

Do not imagine that a lack of knowledge can be hidden behind a cloud of complicated and involved utterances. Such thinking will certainly result in the violation of the audience's desire for Simple English.

Speak only upon subjects about which you are fully informed and then you *can* "keep it simple."

Twenty-two and six-tenths per cent of the replies received asked that the speaker *Knows His Subject*, which makes it of equal importance with the desire that you "keep it simple."

The two demands together result in a combina-

tion request that no intelligent speaker will continue to ignore.

The moral is obvious. Your choice of speech subjects *must* be confined to those matters about which you know a great deal.

This does not necessarily restrict your selection of topics. It does, however, require research and study in the field of your speech subject.

It means you must work at your speech preparation!

The next demand of your audience, as revealed by the survey, is that you be *Time Conscious*.

Your listeners want you to complete your talk in the length of time assigned to you.

If your meeting has been advertised to open and conclude at certain hours, then do your part to keep faith with your public.

Fifteen and six-tenths per cent of the replies said that speakers, to be really appreciated, should be conscious of the time they occupy!

Please don't fail in this regard.

When asked to speak for twenty minutes, arrange your talk to conclude within that time.

Remember, you speak to influence—and please—your audience, and they ask that you be Time Conscious and all that it implies!

Of course, the public has other requirements, too! There are several of them, and they all merit your serious consideration as a speaker.

Next, then, on our list of "What the Public Likes"

in a speaker, comes the requirement that he be *Easy to Follow*.

Twelve and three-tenths per cent of the replies definitely said they appreciated the speaker who was not difficult to follow.

Obviously, those expressions of opinion were but another manifestation of the demands already dealt with. If the speaker has a thorough knowledge of his subject and expresses that knowledge in simple understandable English, then he will be "easy to follow."

If the speaker can now be persuaded to remember that his audience desires him to conclude in a reasonable length of time—then—and then only—will he be "easy to follow" through to the end of his speech.

Here is another "audience demand" you must never overlook.

The survey showed conclusively that your talks must at all times be *sincere*.

Do not try to bluff. If you do not believe in a cause, then do not publicly extol its virtues because your audience will spot your camouflage almost immediately.

Under this heading, too, remember the demand that the speaker know his subject. Recall this when you select your topic. If you really do know a great deal about the subject matter of your discourse, then you can present it sincerely. If your topic has

been unwisely chosen, and your knowledge thereof is definitely limited, then you will face the temptation to "cover up" with high sounding phrases, and in other ways to adopt an artificial air.

Sincere you *must* be. There is just no substitute for sincerity

Next your listeners demand *Enthusiasm*.

Be enthusiastic. They will respond to it. You may accept it as an established truth that you will never arouse enthusiasm for a cause unless you display it yourself.

Let yourself go!

Don't worry as to what your audience will think of you, or how you look, just go to it. Be enthusiastic, tackle the job with vitality and fire, and your audience will do about everything you ask of them.

Remember, then, a group of people listening to a speaker asks that he talk to them in simple language; that he know his subject; that he remain conscious of time, and that he be both sincere and enthusiastic.

Keep these requirements before you when preparing your talks and when you stand upon the platform to deliver them.

Armed with this knowledge, you will experience a greater confidence than ever before, because you know that the goods you offer conform to public demands.

When considering the facts presented in this chapter, remember that they are the opinions of a cross-

section; the reflection of opinions expressed by men and women from coast-to-coast and, as such, they are commended to your serious consideration.

The more closely you meet these "Speaker Specifications," the more apt you are to succeed with the average people who wrote them.

CHAPTER XX

What Your Audience Really Dislikes

*"The greatest of faults I should say is to
be conscious of none."*

CARLYLE

AUDIENCES have dislikes, too!

So, because we wanted to secure as much useful information for you as possible, in addition to asking our "interviewees" what they *liked* in a speaker, we also requested a frank statement as to what they *didn't* like!

The information was forthcoming, both freely and frankly!

"Forewarned is Forearmed" has applications other than military, and this chapter should prove a valuable guide indeed.

Number one audience dislike, then, centers around the word "*time*." It's in first place, too, by quite a lead!

Here are some of the subheadings contributing to this interesting first place occupant:

Too long getting started.

Too much speech for time assigned.

Too many points.

Too much material.

Too much detail.

All these opinions add up to just one thing, your audience wants you to be time conscious.

They want the speaker to get into his subject matter promptly with a minimum of frills, and they ask that the speech march in orderly fashion to its conclusion—and without detours on the way, too!

Let us analyze some of these objections and note their application to your practical speech situations.

Have you ever been forced to listen to the speaker who takes “too long to get started”?

Usually he takes time out to inform all and sundry how happy he is to be present, what a delightful audience he faces; how the circumstances of this particular meeting remind him of another gathering held many years before—anything but starting his speech!

It's an old dodge that never worked very well at the best of times, and is completely out of keeping with this modern streamlined age. Avoid it.

Get started with your talk—immediately!

The objection, “taking too long to get to the point,” generally applies to the entire speech structure.

The speaker has a certain number of ideas to convey, or points to cover, usually too small a number, and to cover up this paucity of ideas he uses a great many words to lead up to each one.

An audience quickly detects this rather obvious technique and as quickly resents it. Remember, you may so surround your ideas with words that they become lost. Use fewer words, or better still, present more ideas!

The objection "too much material" invariably results in too long a speech.

Your address must have substance, of course, but avoid an effort to crowd in too much.

Present your ideas in logical sequence and make sure that each of them actually advances your talk. Discard ideas that fail when subjected to this test.

"Too much detail" is a fault quite frequently encountered. Give your audience sufficient detail to make each point clear to them but not enough to lengthen your talk unreasonably. Generally speaking, an audience is not interested in detail.

Now, for the second on the list of dislikes, it is an *Uninteresting Voice*.

Yes, of fifteen tabulated speaker characteristics to which the public voiced objection, this one came second!

Let's look at some of the subheadings so that we can clearly picture that which we must try to avoid.

The announced objections included:

Husky or harsh voice.

A monotone.

Too low.

Too loud.

Stuttering.

Stumbling and indistinct.

The voice plays a most important part in the degree to which an audience will accept your speech. Most of the objections listed can be overcome by a little thought on the part of the speaker and all of them by a reasonable effort.

Whether you speak too loudly or too quietly will be evident to you if you watch your audience closely during your address. Their reactions will tell you which of these errors you may be committing.

Avoid a halting and hesitant delivery by adequate preparation. Know what you want to say, and say it, deliberately and distinctly.

Here are several more objections or dislikes as shown by our survey.

Poor Enunciation

There is no excuse for this one. Just a little more effort on the speaker's part would remove this objection entirely.

Usually poor enunciation is the result of laziness—lip laziness. It's easier to slur syllables and we take the easy way out.

However, if we desire to please an audience, let's remember that a large percentage of them resent

careless enunciation, and govern ourselves accordingly.

Uninteresting speech openings

Many opinions expressed severe criticism of the speaker who used his first few minutes to deal with matters which in no way related to his speech subject.

We have already pointed out that your speeches should open with an interesting statement immediately you begin to talk.

Difficult to follow

Usually, this fault arises from inadequate preparation.

The speech does not unfold like a well presented serial story, but is disjointed and difficult to follow

You can overcome this objection by using caution in the preparation stage and so arranging the ideas you intend to present, that they will flow in smooth orderly sequence.

Speakers trying to be funny

Don't try to be funny!

If you have a naturally humorous situation, then capitalize upon it to the limit.

If you have a stock of sure-fire stories, plus the ability to tell them exceptionally well, and if each story definitely stresses some point of your speech, then by all means introduce them!

Don't merely tell a funny story just because you feel that a laugh would be in order at that point.

Perhaps your audience won't laugh, and then your feelings can better be imagined than described. Nothing will prove so disconcerting as the laugh that didn't mature.

Make certain that your story advances your speech a step along the way to its ultimate conclusion; that it explains a phase of your talk, that it is most appropriate to the occasion.

"Funny" stories have their place. Unfortunately, too many of them are misplaced!

Do you wish to exact the maximum profit from this chapter?

Then read each objection carefully, and guard against it by a careful reading of that part of this book devoted to its mastery.

Under the appropriate chapter headings you will find a speech technique suggested that will enable you to avoid all of these undesirable characteristics.

Read this chapter in conjunction with the one immediately preceding, and you will indeed be both "Forearmed and Forewarned."

CHAPTER XXI

Some General Hints

*"This is wisdom, maids and men;
Knowing what to say and when."*

UNTIL now, all our hints and suggestions have been directed to the individual who becomes "the" speaker for the occasion. That is, I refer to all those situations in which the guest speaker has from twenty minutes to perhaps an hour in which to deliver his address. However, speeches of such length form only a part of the general field of speech activity, and it must not be forgotten that thousands of talks are made annually which involve just a few minutes each.

For the purpose of this book, these will all be grouped under the general heading "Speeches for Special Occasions." Most of these are "Graceful" Speeches.

Speech situations under this title must include—

Introducing a Speaker.
Thanking a Speaker.

Proposing a Toast.
Responding to a Toast.
Nominating a Candidate for Office.
An Installation Speech.
A Speech on Retirement.
An Address of Welcome.
A Reply to an Address of Welcome.
Presenting a Gift.
Accepting a Gift.
Just a Few Words.

You will find that this list covers practically all the speech situations you are most apt to meet; should something of a very special nature arise, a little ingenuity on your part will enable you to meet the situation.

In the following pages you will find suggestions relative to each type of speech and here are three or four general rules which should be applied to all of them.

(1) Make them brief.

Nothing is more boring to the average audience than to have to listen for a long time to a speech of introduction or thanks.

Remember at all times that there are speakers to precede and follow you; a little thoughtfulness on your part will prevent you from occupying too much time.

(2) Make your remarks appropriate to the occasion.

Never under any circumstances insert a controversial note into the gathering. Be friendly, courteous,

and be sure your remarks are in keeping with all those that have preceded them.

(3) Strive for originality.

Don't use the clichés "unaccustomed as I am to public speaking," or, "that reminds me of a story," or, "as I gaze into your smiling faces," or any others of that long list of too frequently used remarks which really mean so little.

Strive to inject a new note into the proceedings. Reach back into your memory for some novel approach to your subject. Try, in short, to make each one of these brief speeches *sparkle*.

With these general admonitions before you, let us move into the next chapter and discuss the first of these speeches for special occasions—Introducing a Speaker.

CHAPTER XXII

Introducing a Speaker

"Words sweetly placed and modestly directed."

SHAKESPEARE

THIS is a delightful speech assignment once the real import of the occasion is clearly understood. I want you, first of all, to understand clearly just what is involved when you undertake a speech of introduction.

Your job is to make the speaker known to his audience in as simple and direct a manner as possible.

To do this effectively you should build your talk around a simple formula described by Mr. Borden and approved and taught by Mr. Carnegie.

Here is the formula:

- (1) Why this subject?
- (2) Before this audience?
- (3) At this time?
- (4) Why this speaker?

Long experience has shown that, in general, an audience manifests *four* reactions during the course

of an introduction, and the skilled speaker will provide a response to each.

First of all, an audience likes to know "Why this subject?" Answer the question, then, in your opening remarks.

For example, in introducing a speaker dealing with the topic "The Gold Standard," you might open by saying,

"Ladies and Gentlemen. Throughout history man has constantly sought a standard of value that would be unchanging, and while this basic item of value has changed from time to time, it has finally taken the form as we know it today—gold. Gold is our standard of commercial exchange."

Note how the subject matter of the talk has been *indicated* without the necessity of directly referring to the actual title of the address.

Now, the second audience reaction is summed up in the question, "Before this audience?"

Tell your listeners immediately, why the talk is to be delivered to *them*! For instance, you might say,

"To this audience, members of the Manufacturers' Association, the subject is of special interest and importance because of the worldwide operations of the members."

There is the answer to "Why this audience?" Now you have indicated the reason for this speech to this group.

Your listeners know they are in attendance at the right meeting!

Let us now analyze the third question—"At this time?"

An audience always likes to know why the subject comes to them just now. Why not last year? Why not *next* year? Why now? Tell them. You might do it like this.

"And so, because of the rapidly changing conditions throughout the entire world; because of new forms of transportation; because of improved methods of storage, and, I regret to say, the propagation of strange and untried political theories, it is particularly appropriate that at this time we refresh our memories on this subject."

You have now explained to your audience why the talk has been delivered "At this time." You have answered their unspoken question and consequently they know that when the speaker commences his address it will be timely.

Now for the final and most important section in which your audience asks its last question, "Why this speaker?"

You will tell them precisely why. You could say, for example,

"In our speaker this evening, we have an authority on the subject. His career commenced as a prospector for the yellow metal, and many of

our largest gold producers were discoveries of his, during these early days.

"Practical experience coupled with technical knowledge, brought him into the field of Government operations, and his career as a civil servant in the Department of Mines is a long and honorable one.

"Ladies and Gentlemen, I present our speaker of the evening, prospector, mining engineer, civil servant and authority on the Gold Standard, Mr Arthur M. Brown!"

At this point you will turn to Mr. Brown, bow slightly and sit down! Your task is completed and the rest is up to the speaker!

May I offer some very practical Do's and Don't's regarding the speech of introduction.

Do make it short Do not make a speech on the subject yourself. Frankly, that is why the speaker was invited!

Remember to give the speaker's name *last*. Announce the name in a clear firm voice, making quite sure the audience hears it!

That is one thing they really want to know, just who the stranger in their midst is, and your job is to tell them!

Don't eulogize the speaker. Don't put him on a pedestal. If you do, your speech will have put him out of reach of his audience and that's not the function of an introduction.

The speaker is a human being with some special knowledge on a specific subject. Keep him a human being to his audience. Don't give him a reputation that he has never earned, and probably doesn't want.

Above all else, don't forget that your function is to introduce the speaker—not to outshine him! Don't engage in "oratory"; don't steal the spotlight and don't take too long.

Here is the formula again. Be sure to build your introduction around it!

- (1) Why this subject?
- (2) Before this audience?
- (3) At this time?
- (4) Why this speaker?

CHAPTER XXIII

Thanking a Speaker

*"Praise me not too much,
Nor blame me, for thou speakest
to the Greeks
Who know me."*

HOMER

SOONER or later, you will be called upon to thank the speaker of the day. You will be asked to "move the vote of thanks." No matter how the request is worded, it simply means that you have been selected to express to the speaker, the thanks of the audience.

Again in this speech situation, be *brief*! No lengthy speech on your part is demanded, in fact, it is strictly bad taste to deliver one!

I want to begin my recommendations with a most definite "Don't."

Don't refer in any way to the speech material just delivered to your group or audience.

Please do not say for example,

"Now I particularly liked that part of your speech in which you said. . . ."

and then follow with an exact quotation from the speech. I have always believed this situation very delicate, and for at least two reasons.

First of all, you are not thanking the speaker for *yourself*, but rather for all those present. Any reference, therefore, to your own particular appreciation of some phase of the talk could be misconstrued.

Secondly, but perhaps of equal importance, is the simple fact that a share of the audience may *not* have liked the selection you picked for special approval, and, therefore, will not think too highly of you as a speaker either!

However, there is a much more dangerous manner of referring to the speaker's material when thanking him. You would be guilty of decidedly bad taste if you were to say,

"While of course we thoroughly enjoyed our speaker this evening, I cannot say I agreed with him when he said"

and then to proceed with a quotation and your reasons for non-agreement.

Such references should be avoided at all costs. Those costs are nil if you would just observe the opening injunction to make *no* reference to the speech material.

I am now going to list a number of things you *should* do.

First and foremost, you must *listen* to the speaker! You must listen closely with the object of finding

some worth-while qualities in his address for which you can sincerely thank him.

There you have the basic rule for a speech of thanks.

Find the desirable characteristics in the speaker and his speech, and express your thanks for their existence.

For example, did your speaker entertain you in the course of his address? If so, thank him for it. This ingredient is so often completely lacking in a talk that it deserves special mention when you do find it!

Has your speaker obviously given a great deal of time and thought in *preparing* his talk for you? Compliment him for so doing, and thank him sincerely for the courtesy he has shown your audience by so doing.

Did his talk contain a wealth of useful *information* for you? Thank him for that, too! Talks with really useful data in them are all too rare, and your speaker will experience a warm glow of appreciation toward you when you recognize this special merit.

Has the talk been directed to the *special interests* of your group? Thank him, then, for just that! Point out that the address was not general in character, but had obviously been carefully prepared for this specific audience.

Your speaker will like this, too!

Did the speaker come to you at some *personal sacrifice*? Possibly he made a long journey which of-

ferred neither the maximum of comfort nor enjoyment. However, he came to keep faith with those expecting him.

Recognize any sacrifice on his part, and your speaker will always remember you as a kindly, thoughtful and understanding individual; your audience will compliment you, too, for having expressed their own thoughts, so well.

Yes, thanking a speaker is a speech situation which calls for sincere and simple expressions of appreciation, based on the actual conditions as you find them during the talk.

Remember, then, when called upon to thank the speaker for the evening—

You cannot *prepare* in advance. .

You must *listen* closely.

Don't refer to speech material.

Do thank him for—

Entertainment value.

Personal sacrifice.

Obvious preparation.

Information.

This is a suggested list. It is just a guide. Your own observations will quickly enable you to add to it, with the result that your speech of thanks, based upon this simple formula, will be gracious and acceptable alike to speaker and audience.

CHAPTER XXIV

Proposing a Toast

*"You gave with them words of so sweet
breath composed, as made the things
more rich."*

SHAKESPEARE

"I SHALL now ask our very good friend to propose a toast to the Bride."

Have you ever been that "very good friend"? If so, then you recall just how you felt, and how you wished that some speech advice had been yours before the event.

Here, then, are some very practical pointers dealing with Proposing a Toast.

Whenever you are requested to "propose a toast" remember that you are actually being asked to "propose a tribute."

A toast to the bride now becomes a tribute to the bride, a selection which at first appeared to present some difficulties, now becomes a delightful speech experience.

Build all your "tributes" around the following simple formula:

- (1) Make some opening reference to the occasion.
- (2) Refer to the laudable achievements of the recipient of the toast.
- (3) Express on behalf of the entire assembly, their goodwill toward the subject of the toast.
- (4) The formal toast.

Divide your talk into these four divisions and you will soon become the chief proposer of toasts for your entire community; your fame will spread. You will enjoy it, too!

Let's discuss each section for a moment.

Use part one to explain—briefly—why the group has been assembled. Say, for example,

"Although life in this community offers many opportunities for social gatherings, this particular occasion is of outstanding significance for us all."

Add some thoughts that will lay the foundation for the second and most important part of your tribute.

This second section should receive your most careful attention, for it is here you really tender your tribute.

If it is a toast to the bride, don't overlook a reference to her charm, her circle of friends, her community work, her school and church activities, or any one of a dozen other virtues that will occur to

you following a little mental activity on your part.

Thirdly, be sure to express the goodwill of those present. Wish the bride every happiness and success. Long may she live in your community. Wish her continued health and prosperity.

Finally, you make the formal proposal of the toast. Do it in about the following words:

"Ladies and Gentlemen. I ask you to rise with me and drink a toast to. . . ."

You may vary the actual wording of the formal presentation, but whatever you say, say it in a clear, distinct voice, looking directly at your audience meanwhile.

Many toasts are completely spoiled because the proposer loses all audience control at the moment he needs it most.

After you have asked your audience to rise, state your formal request distinctly and firmly. They will respond as a unit and your effort will be voted a success.

The same formula may be used to present an effective toast to an organization or an institution. Obviously, you can pay a tribute to your club, college, company or companions.

Whatever the subject of your toast may be, remember first, to make some reference to the occasion; second, to discuss the accomplishments of the party or organization referred to; third, to comment on the goodwill of those assembled toward the subject of the

tribute; fourth and finally, to make a formal request for the group to join with you in presenting the toast.

Seek out the first opportunity to propose a toast, and put the formula to the test.

CHAPTER XXV

Responding to a Toast

*"The applause of a single human being
is of great consequence"*

JOHNSON

IN THE matter of toasts, as in most situations in life, you may at times find yourself on the other side of the fence. You may be the subject of the tribute or toast and may, therefore, be asked to respond.

Have you already experienced just that situation? Good, then you will particularly appreciate a simple two part plan designed to meet such a speech situation. When you respond to a toast, do so using this practical and easy to follow formula:

- (1) Say thanks.
- (2) Turn back the spotlight.

Let's examine this.

First of all, to say "thank you" is almost instinctive. Give that instinct free rein. Say thanks in a general way and try to be particularly appreciative for some specific part of the toast or tribute paid to you.

However, the second part of this planned reply is most important if you wish to leave a good impression with them.

Turn back the spotlight on the group assembled to pay tribute to you. Neglect this and your response will surely fail. Try it and your talk will remain long in the memories of your listeners.

Just look at what will have happened.

Some one person has arisen from a group of friends and proposed a toast to you. The speaker has extolled your virtues, perhaps even exaggerated a trifle! Now it's your turn and so, with becoming modesty, you point out that if all the nice things just said of you be true, they *are* true very largely because of the inspiration, example and encouragement offered you by those assembled before you tonight.

If you are responding to a toast "to our teacher" and some member of the School Board has taken ten minutes to enlarge on your virtues and abilities as a teacher, please don't overlook in your reply a reference to the Board!

For example, be sure to point out that the sympathetic understanding of the trustees has made your task easier, the cooperation of the Home and School Association has been a constant source of help to you, and last, but by no means least, the bright and receptive minds of your pupils have really made your task an easy one!

Have I made myself clear? Do you follow the reasoning upon which the formula is based?

If you neglect to turn the spotlight back to your audience, you miss one of the best opportunities offered a speaker to make a good impression. Do not misunderstand me. Your reply must be sincere; you must *mean* what you *say*; your compliments must be genuine.

That, however, does not add materially to your difficulties. Actually, your success as a teacher has been aided by certain conditions in the community.

If, by chance, you are a bank manager leaving your branch to accept promotion, then in all truth part of your success is the result of a friendly and efficient staff. Tell them so.

You are a retiring newspaper editor? Don't overlook the reporters and those associated with you at the editor's desk. Mention their assistance and its contribution to the ultimate success of the columns over which you have presided, perhaps, for years.

There you have the plan that will enable you to respond to toasts under any and all the varied conditions that present themselves.

Just remember that when you respond to a toast, the most important part of that response must be your own acknowledgment of the assistance and help secured from those paying you the tribute.

You may have to wait sometime to test this formula

for the reply to a toast, but when the opportunity does present itself, you will feel very grateful for a plan which will enable you to respond effectively and graciously.

For easy reference, here is the formula again:

- (1) Say thanks.
- (2) Turn back the spotlight.

CHAPTER XXVI

Nominating a Candidate for Office

"He never sold the truth to serve the hour."

TENNYSON

HAVE you ever desired a voice in the election of the President of your club; perhaps even to suggest the name of a fellow member whom you would like to see in the chair? We all have, many times.

Once a year, too, we usually have an opportunity to "bring to the attention" of the general membership, our ideas of just who should be elected. The occasion is usually called the "Annual Meeting" and the process of placing a name on the ballot for election is known as "Nominating for Office."

To nominate an individual for office, then, you will work from a plan; you will build your speech around a simple but very practical formula. Here it is.

(1) Name your Candidate.

(2) Outline the requirements of the office to be filled.

(3) Show that the qualifications of your Candidate meet these requirements.

(4) Formally nominate your Candidate.

Let us examine this plan and illustrate its application.

Suppose you desire to nominate your good friend Mr Brooks for President of your Parents' and Teachers' Association.

It is the annual meeting; quite a considerable number of the members are present and nominations for President are now in order.

Rising and addressing the presiding officer, you will say,

"Mr. Chairman, I should like to nominate for the office of President, Mr. Arthur Brooks."

You have already employed the first part of the formula. We now know the name of the Candidate upon whose behalf you propose to speak.

Observe most carefully the next two sections of the formula. They are quite distinct, and serve two entirely different purposes.

Having opened, then, now for section two

Make it very clear to your audience just what are the requirements of the office of President. You might say, following your opening remarks,

"Now in our President, we need a man thoroughly experienced in the aims and objects of this organization.

"I think he should have that broad background of education and training that normally fits a man for leadership.

"We definitely require a man who has shown a constant and intense interest in those things for which we stand, and one whose record shows a willingness to devote his talents toward their realization."

Do you realize just what you have done at this point in your nomination speech? You have outlined the specifications for the job! You are now going to show just how these specifications can be filled. Yes, section three of the formula does just this!

To continue our illustration, you could carry on your talk and say,

"In the person of my nominee, Mr. Brooks, we have a gentleman well able to meet these rather specific requirements. Mr. Brooks has been a member of this Parents' and Teachers' Association for ten years. He has served as a Director for three years and Vice-President for one. He certainly has the experience.

"He served as a teacher for five years and has been our Mayor on two different occasions. He has the background and ability to lead.

"During his terms as our Chief Magistrate, he showed a constant interest in our meetings, and was regularly among those present. He has worked willingly in whatever capacity we have

asked him, during these last ten years. We can be sure of his willingness and devotion ”

You have completed this section of your talk and have shown the electors that your Candidate has the attributes to fulfill the requirements of the office.

Complete your talk with the application of the fourth and final section of your formula—formally nominate your Candidate.

Say,

“And so, Ladies and Gentlemen, I am pleased to nominate for President of this club for the ensuing year, Mr. Arthur Brooks.”

If you will carefully examine this formula and its application you will quickly perceive its effectiveness.

If you clearly present to your audience a picture of just what is required in your President, and then immediately show that *your* Candidate fulfills these requirements, you will have gone a long way toward insuring his election.

Here is the formula again for your inspection.

- (1) Name your Candidate.
- (2) Outline the requirements of the office to be filled.
- (3) Show that the qualifications of your Candidate meet these requirements.
- (4) Formally nominate your Candidate.

CHAPTER XXVII

An Installation Speech

*"The deed I intend is great, but what,
as yet, I know not."*

OVID

IT HAS long been recognized that first impressions are of paramount importance, and the importance of your first speech after you are elected to office, cannot be overemphasized.

Picture the situation. Nominations closed; elections completed; and *you*, the new President for the ensuing year, have just risen to make your opening remarks!

The applause dies down; you commence your talk, and simultaneously you begin to leave impressions.

Deliver a good acceptable address and these impressions will be favourable. Fail, and your audience will regret the votes they have just cast for you.

Here, then, is a formula, which, if followed, will carry you successfully through the testing period of your first talk as a club officer.

(1) Express appreciation for the honor conferred.

- (2) Recognize the preceding holder of your office.
- (3) Briefly refer to your proposed policy while in office

The plan suggests your speech be divided into three sections, the first two divisions being compulsory and the third section optional, although advisable.

The first suggestion is almost self-evident and yet is often overlooked in these circumstances.

Tell your audience and fellow members that you *do* appreciate the compliment they have paid you in electing you to your new office.

Tell them, too, that you also know something of the work involved, and that, with their assistance, you will try to handle the job as effectively and efficiently as possible

Say it somewhat like this, for example.

"Ladies and Gentlemen. On this my first appearance before you as President, may I say immediately how much I appreciate the honor just conferred upon me.

"The position of President of this club has always carried a distinction and a respect in the community, and I am indeed grateful to you for the office.

"I also know, however, that the position carries with it a great deal of responsibility, and entails considerable work. I shall accept the responsibility cheerfully, and discharge the duties willingly.

"I thank you for your evident confidence, and shall do all in my power to justify your judgment."

That's all you will find necessary. The occasion does not demand a lengthy address. Just say "thank you" sincerely and briefly.

For the second and very necessary part of your talk, you *must* pay a tribute to the officer who has just relinquished the job you have so recently acquired.

Do this for several reasons.

It's a polite thing to do! It is what your audience would *like* you to do! Your preceding officer probably deserves it! It's a sound precedent to establish because *you* will be in his position next year!

Just as an illustration, suppose you said,

"At this point I want to make a statement that I am sure reflects the unanimous opinion of this group. I want to record my tribute and yours, to the man who so ably filled this office last year.

"It was not an easy task to guide us throughout a somewhat troubled year, but his unfailing enthusiasm and unstinted efforts carried us to new heights of success and, while thanking him heartily for his tenure of office, we wish him a long and close association with the club. We can always profit from his direction and advice."

Do you appreciate the feeling of fellowship that is engendered by such a recognition? You make a friend who will prove invaluable to you during the follow-

ing year. He has travelled the route upon which you are starting, and can tell you something of the conditions you must be prepared to meet.

Entirely apart, however, from this phase, a tribute is something you *should* pay and you will feel very happy upon its accomplishment.

Now the final part of your talk—that part which I have already indicated as “optional.”

In my own opinion it is desirable, and, though optional, should be included whenever possible.

An indication of what you have in mind for the immediate future, delivered in the closing section of your first talk, does something for your audience! It confirms their good judgment!

There you are, just elected, already charting a course. No lost time! What a President! Who elected him? We did!

Yes, by hinting at, or outlining *briefly*, some plan for the future, you confirm in the minds of your fellow members, the accuracy of their own judgment!

For example, why not say in conclusion,

“And now, just a word as to the future.

“We have many problems, but perhaps our most pressing is that of membership. I propose to direct executive attention very early, and very thoroughly, to this question of increased membership, and with the cooperation of all concerned, I am sure a solution will present itself.”

Your members will leave that meeting convinced their choice for President was a wise one.

The retiring officer will call you his friend for life, and you, you will have commenced your year as President on the right foot! You have sold yourself completely to those upon whose support your success depends.

Here, then, is the formula again.

- (1) Express appreciation for the honor conferred.
- (2) Recognize the preceding holder of your office.
- (3) Briefly refer to your proposed policy while in office.

CHAPTER XXVIII

A Speech of Retirement

"He who has put a good finish to his undertaking is said to have placed a golden crown to the whole."

EUSTACHIUS

SOONER or later, of course, your term of office will come to an end, and you will be on the platform before your members for the *last* time as the presiding officer.

What an opportunity to set a new "high" in speech acceptance; to make your last remarks in office long remembered by all present.

Here is the simple procedure you should follow.

(1) Express your appreciation for the support you received.

(2) Give a *brief résumé* of the year's work.

(3) Ask for support for your successor.

Remember that in this talk, a little emotion is quite in order. If you "feel" this parting of the ways, if you experience some regrets at relinquishing

power, don't be ashamed to show your feelings in your voice and in your choice of words.

It is a serious moment and because it is quite human to regret the termination of authority, don't pretend otherwise.

You don't like giving up the chair; the members *know* you don't like it, so admit it, frankly

Using the formula then, you could say,

"Ladies and Gentlemen. This will be my last talk to you from the chair, and as your President. For me it is a time of mixed feelings. The year has presented its problems, and the office has demanded attentions and services. At times the duties have been arduous.

"Yet, I must confess the year has brought many rewards and I am not altogether happy that my term has run its course.

"It has brought me many friends and a much better understanding and appreciation of the splendid men comprising your executive committee.

"If our year has been successful, and I sincerely believe it has, most of it is due to the support accorded me by this committee. At no time have they failed me. At all times have they been considerate and helpful and I want to pay this tribute to your Board of Directors, and to those who provided me with such a group of associates."

Now a résumé of your year's work. Why? Because

it gives you a last, but splendid chance to mention *by name* those whose help has been so valuable.

You could say,

"Looking back over the year, there were certain highlights I would like to recall.

"First of all, the membership drive under the able direction of Mr. Brown. That campaign gave us the largest number of names on our roll, and brought into our ranks some of our most valuable members. Mr. Brown earned our gratitude by his most successful membership campaign.

"The Annual Dance was voted an outstanding event in our season's activities. Need I mention the Chairman? Our good friend Robert Jones chalked up a record for himself and set a standard that will indeed be hard to surpass.

"Publicity is an important matter for us. It is part of our very operation. The press reports of our activities appeared more frequently and through a larger list of publications than ever before.

"Those things don't just 'happen.'

"Behind them is a driving force. You knew our driver in this connection. Mr. Ackerley, through his untiring efforts on our behalf, has achieved a nation-wide reputation for us, and we thank him for it."

Mention committee chairmen by name. Tell briefly their activities! They like it, and so do your members!

Finally, ask your audience to tender to the new President all the support which has been accorded you, during the year.

You might say something like this,

"And now, just one more thought. You have elected a new President, but you have not completed your responsibility—indeed you have just commenced! Give him all the support and encouragement you can! Tell him you are behind him to a man and prove it by your actions.

"My year would have been difficult indeed, if not impossible, had it not been for the constant encouragement and unstinted support I received from the entire membership.

"I am going to ask you to continue that necessary aid to your new President. I want to say to him that if and when he requires aid, I am at his right hand to help, and I am assuring him of your undivided desire for his success, and your willingness to help him achieve it."

There is your speech of retirement. It is an important speech situation because you *do* wish to leave a good impression. It is important, too, that you handle it diplomatically.

The formula or plan will help you do exactly that. Here is the formula again.

- (1) Express your appreciation for the support you received.
- (2) Give a *brief* résumé of the year's work.
- (3) Ask for support for your successor.

CHAPTER XXIX

An Address of Welcome

*"See, your guests approach.
Address yourself to entertain sprightly."*

SHAKESPEARE

YOUR club, sooner or later, will have the enjoyable experience of entertaining visitors. A similar group from a neighboring town will be your guests, and some club member will be asked to express a word of welcome to the visitors.

Would *you* like that speech assignment? It provides a splendid opportunity to build a very acceptable talk upon a very simple plan.

Here is the blueprint.

- (1) Refer briefly to the occasion.
- (2) Express goodwill and pleasure.
- (3) Refer to achievements of visitors.

Part one of the formula merely means the opening remarks should make some reference to the gathering.

For example, your opening statement could include thoughts such as,

"This is one of the outstanding evenings in our entire year. Our whole club looks forward with keen anticipation to your annual visit with us."

You could say,

"When we received your acceptance of our invitation to be with us tonight, we knew we had in store one of the highlight evenings of the year."

Or this,

"This is our record attendance. We knew it would be. All too rarely can we be hosts to the visitors with us tonight."

A number of thoughts for this opening part of your speech will parade before you. Just make sure they set the stage for the balance of your speech of welcome by making clear reference to the *occasion*.

For the second section of your remarks, express clearly and sincerely your pleasure at having your visitors with you. Make this friendly and sincere. For example, you could say,

"Visitors' night is not an entirely new experience to us, but visitors from Hamilton always provide a highlight in our season's activities."

"We are particularly delighted tonight to see among our guests some of those who were once members of this, our own group. We know you

will be happy renewing old acquaintances and talking over old times."

Perhaps you would prefer to express a sentiment somewhat like this,

"A membership in our organization provides many benefits of a practical nature, and they are all set forth very clearly in our Constitution. However, perhaps the greatest return upon our membership investment is an intangible one, the fellowship which is so amply manifest to-night.

"To have visitors from Hamilton with us, is indeed a pleasure, and I am perfectly sure this evening will long be remembered by all present as an outstanding event in the life of our club."

You will, of course, immediately think of a dozen other sentiments, each appropriate to the particular circumstances surrounding your meeting.

Just make sure this second phase of your address of welcome expresses your pleasure at having your visitors with you. Make them feel at home—make them welcome.

For the final part of your talk, tell your members something about the achievements of your guests. In short, give them a "build up."

Just to serve as an illustration, you might say,

"Perhaps I should mention that among our guests this evening is no less a person than the President of the Hamilton Club. When we re-

call that the group from Hamilton won the Province-wide membership drive under the direction of the said President, then we realize that we have fame and talent with us.

"Do you chance to know that Hamilton has the largest club in the Province; that they were successful in leading all other clubs in total subscriptions secured for our Crippled Children's Camp, that to date they have provided two International Presidents and will probably furnish a third such officer next year?"

"Indeed, we are honored tonight to entertain as our guests a distinguished group from a distinguished club."

Simple? Yes! Appropriate and appreciated? Of course!

An Address of Welcome is a delightful speech situation and provides an opportunity for a sincere and friendly talk.

Follow the simple plan as outlined and your visitors, your members and yourself will experience and manifest pleasure in the entire evening.

Here is the formula again.

- (1) Refer briefly to the occasion.
- (2) Express goodwill and pleasure.
- (3) Refer to achievements of visitors.

CHAPTER XXX

A Reply to an Address of Welcome

"Happiness seems made to be shared"

CORNEILLE

Now, there is another side to this speech situation and I hope you find yourself facing it some evening. I mean responding to an Address of Welcome.

Yes! Tonight, imagine you are among the visitors, and you have just listened to a welcome splendidly presented, and—you are going to respond!

Difficult? No! Here is the simple but very effective plan. It is in two parts.

- (1) Say "thanks."
- (2) Turn the spotlight back to your hosts.

First of all say "thank you" for the thoughtfulness expressed in the remarks of welcome. As guests you have been well received, and this is your opportunity to express your appreciation.

No example of what to say under this heading should be necessary because we know how to say "thanks" sincerely, agreeably. It is a daily occurrence in all our lives and we do it almost instinctively.

You may use whatever form you like to express your appreciation for the courtesies extended to you and your associates. When you stand up and say "thank you" in just your own way, you are giving expression to the first part of the formula.

For the second part of your talk, you must "turn back the spotlight" and do it clearly and understandably. Let there be no doubt about it.

During the course of the Address of Welcome, you sat with the other visitors listening to all the nice things that were said about you. Now, you must return the compliment.

Your reply should indicate your pleasure at being asked to visit such a well known branch of your Association. You should compliment them upon some of their own activities and, in short, you should observe the amenities of good taste and social usage.

You might say, for example,

"I should like to convey to you the pleasure experienced by our entire gathering when your invitation was read by our Secretary.

"The delegation with me this evening is evidence indeed of our response, and I assure you that several other members expressed their sincere regrets at their inability to attend.

"We have looked forward with keen anticipation to this visit and we can assure you that, in your thoughtful preparation for our comfort and your warmly expressed welcome to us, you

have in every way upheld the splendid reputation you enjoy as hosts."

When you rise to respond to an Address of Welcome, the spotlight is on you and your associated guests. Your job is to modestly remove the light from your own group and gracefully turn it back upon your hosts.

The formula again, then, for a reply to a speech of welcome

- (1) Say "thanks."
- (2) Turn the spotlight back to your hosts.

CHAPTER XXXI

Presenting a Gift

*"Those gifts are ever the most acceptable
which the giver makes precious."*

OVID

HAVE you ever been asked by the office manager to present, on behalf of the staff, a gift to one who is leaving your organization?

The entire group of employees assembles in the general office after 5 P.M. The "Executives" remain discreetly in the background. The committee hands you the travelling bag, pushes you into the front of the crowd, and there you are!

It is quite an experience, unless you have some simple plan upon which to base this type of speech.

Here, then, is a tested plan for you:

- (1) Refer briefly to the occasion.
- (2) Refer to the achievements of the recipient.
- (3) Express your goodwill.
- (4) Make the formal presentation.

To serve as a guide for you, here are some remarks you could make on the situation outlined.

To open, and to satisfy the first requirements of the plan, you might say,

"It is not often that we all find ourselves together at this hour. Obviously then there must be a very special reason for this occasion and indeed there is, both special and delightful. We meet to express in some small way at least, our high regard for Mr. Brown who leaves us to take up new duties in the West."

For the second section of your talk, you could say,

"Mr. Brown has been with our Company for many years, longer than most of us present this evening. We, who have had several years' experience here, have watched his steady promotions, and now we know he is to take over a territory of his own.

"We like him for many reasons, but perhaps most of all for the kindly treatment accorded us all when we were strange and new to the job. Many of us can recall the helping hand extended to us during our early days here, and it just seemed that whenever we met difficulties, there we met also Mr. Brown to help us in the encounter."

Section three, which, important though it is, can be covered in a sentence or two.

"We shall miss Mr. Brown, and to carry his thoughtfulness to those who may be working

with us in the future, will become an added responsibility for all of us.

"He is going to the West, and the well known open-handed hospitality of the Westerners will find a ready and understanding student in Mr. Brown.

"In those wide-open spaces he will find kindred souls and, because of his own interest in others, will soon establish a circle of friends, numerous and sincere.

"We wish him every success and shall scan with keen interest every report we can get of his progress."

And now, for the few final words, embracing the formal presentation:

"Mr. Brown, on behalf of these your friends assembled, will you please accept this travelling bag as a symbol of our esteem and respect.

"We regret your departure but delight to share with you your success. We trust this bag will accompany you on many journeys and that on each occasion you use it, it will serve to remind you of the group of friends you leave here, still interested in your progress, still wishing for you the very best in health and happiness.

"On behalf of the office staff, I ask you to accept this expression of our goodwill."

You will step forward, hand the travelling bag to Mr. Brown, perhaps bow slightly in his direction, shake him firmly by the hand, and retire!

Your duty is completed and—confidentially now—don't you feel pretty pleased with yourself?

This is a very practical formula and will help you when you are asked to "present a gift."

Here it is again for your inspection:

- (1) Refer briefly to the occasion.
- (2) Refer to the achievements of the recipient.
- (3) Express your goodwill.
- (4) Make the formal presentation.

CHAPTER XXXII

Accepting a Gift

"We like the gift when we the giver prize."
SHEFFIELD

HERE is the other side of the picture. Suppose for a moment that you are the recipient of the gift. You are standing there, with the travelling bag in your hand, feeling a little self-conscious as the audience awaits your reply. Just what will you say?"

To help you meet this rather tense moment, here is an easy plan for you to follow:

- (1) Express your sincere thanks.
- (2) Mention your debt to the group.

The opening part of your talk is self-evident. You must say thanks for your gift. Suggestions here are not necessary, because, knowing your task, you will readily find the words to express this part of your reply.

Make your thanks clear, direct, sincere, and don't be afraid to show your emotion

In the second part of your speech of acceptance, you will express your debt to the group making your

presentation. After they have said what a good fellow *you* are, tell them they, too, have some desirable characteristics.

By way of illustration, say it this way:

"As I look back over my years with you, I realize I, too, have been fortunate in my office associates. Fortunate in that those I tried to help were quick to apply any suggestions made to them. You have always been a friendly group, always willing to cooperate, always anxious to take even more than a fair share of responsibility and above all else, tolerant and understanding.

"I leave with very mixed feelings. Naturally I am looking forward to new scenes, greater opportunities, new responsibilities. However, I am more than sure of one thing, that I'll be leaving a group of sincere friends behind me, and when problems arise and difficulties present themselves, I'll find myself wishing for the loyal assistance, the support and encouragement of the finest staff that ever operated a business, my friends here at Head Office."

Just express your debt to the group, that's all. Make them understand that you owe some of your success to their efforts and, of course, you can say that sincerely, because it is true!

No man ever achieves success without assistance and this is one opportunity to admit it! *Admit it then!*

Follow this plan and your speech of acceptance will be in keeping with the situation. Here is the plan again:

- (1) Express your sincere thanks.
- (2) Mention your debt to the group.

CHAPTER XXXIII

Hints to a Chairman

*"Mankind are apt to be strongly prejudiced
in favour of whatever is countenanced by
antiquity, enforced by authority, and
recommended by custom."*

HALL

IF you have just been elected Chairman of your group—then—congratulations!

As Chairman, or President, of your club, you have assumed new responsibilities. True, it's an honor to be so selected, but remember that, in addition to acclaim, the job demands effort and some special training on your part.

Quite naturally you desire that your club shall, under your direction and guidance, experience a most successful year.

Well, this chapter has been written with just those thoughts in mind, and should prove a useful and practical guide for you throughout your period of office.

Every meeting has a purpose, and your task as Chairman is to see to it that the purpose is realized.

First of all, then, let us outline the qualities which you must possess to be a successful Chairman. Should you not already possess these qualities, you must acquire them to the best of your ability, and as quickly as possible.

You must be just in all your decisions, unprejudiced in your opinions and views; unbiased in your attitude.

In short, you must be impartial!

Next, you must be definite and decided! Yes, while you are strictly impartial, still you must keep the meeting moving ever forward toward its objective. You can't afford to be disinterested, or to vacillate in your attitude. *You are in control!* You *direct* the proceedings! Do so, then, with firmness and decision.

The characteristics already mentioned, coupled with the exercise of some diplomacy and ordinary common sense,—you must already have these—will serve as a splendid background for your new position of responsibility.

Now for some very practical suggestions.

Try to start your meetings “on time.” If your gathering is supposed to begin its activities at 8 P.M.—be on hand, ready to start business, at that time.

Your group will soon learn to appreciate this, and will quickly arrange to cooperate with you. Set the example and be all set “to go” at the appointed hour!

Next, make sure you have an agenda for each meeting. An agenda is simply a list of things to be

done, and every club or organization should have such an established order of business procedure.

Although the majority of clubs will have their own particular plan, here is a suggested agenda that will meet all the usual requirements of most groups.

- (1) Reading the Minutes of last meeting
- (2) Reading Correspondence
- (3) Report of Committees
- (4) Unfinished Business
- (5) New Business
- (6) Election of Officers (Annual meeting only)
- (7) Adjournment

Let us examine, in some detail, the operation of this agenda.

At the appointed hour you will call your gathering to order, and ask your Secretary to "read the minutes of the last meeting."

When the Secretary has completed his assignment, you will say,

"Ladies and Gentlemen, you have heard the minutes. Are there any errors or omissions? If not, what is your pleasure?"

If everything has been properly recorded, a member of your group will move "that the minutes be adopted as read."

Another member of your group will "second the motion" and you will then say,

"You have heard the motion All in favor will please signify in the usual manner."

At this point you will count the votes, usually registered by the lifting of the right hand.

Next you should say,

"Contrary minded, if any?"

Take just a second to note if any hands are in evidence, and if there are not, then say,

"I declare the motion carried."

Should, however, an error have been made in the minutes, your Secretary must make the necessary changes before their adoption can be moved.

Immediately on approval of the minutes, move quickly into the next order of business by asking your Secretary to read the correspondence.

Under this heading, you should include all communications which have been directed to your organization since your last meeting.

Deal with each item of correspondence immediately. For example, should you receive a request for a donation to a particular charity, secure a decision upon this point before moving on to the next letter.

Handle each item of correspondence in the same way; *then* seek some action or decision upon its contents *immediately*.

Upon completion of business arising from your

correspondence, proceed to the third section of your agenda.

Ask for a report from your committees.

This is the proper time for your various Committees to inform the meeting as to their activities and progress. The Membership Committee can now report and the Visiting Committee can tell of their actions.

Such Committees as are referred to above are those whose life extends for a full year of office. They are set up at the beginning of each year, and function throughout the ensuing twelve month period.

This type of Committee is known as a "Standing Committee" and includes all those Committees which are set up at the annual meeting and continue in office until the next annual election of officers.

However, there is another type of Committee which may be required to function from time to time, but whose services conclude when the specific problem assigned has been reported on. This type of Committee is known as a "Special Committee."

Special Committees consist of perhaps two or three members to whom has been directed the task of looking into a certain problem; to whom instructions have been issued to report their findings at a certain meeting. When they report, they automatically cease to exist as a Committee. Their job is completed.

Bearing the foregoing in mind then, ask for your reports. Remember, Standing Committees first; Spe-

cial Committees, should you chance to have any set up, second.

When your Committees have finished their reports you can move on to the next item on the agenda, namely, Unfinished Business.

Under this heading, obviously, you will deal with items that remain incomplete. Quite probably, at some previous meeting, certain matters have been left over for later discussion, and this is the place and time to bring them once again to the attention of the members.

When these have been dealt with, then you may announce the next item in your agenda, namely, New Business.

Under this heading you will include orderly discussion of matters which logically fall within this category, and which evidently constitute "new business" for your club.

If your meeting is other than your annual one, when the discussion is completed, a motion to adjourn is in order.

However, should it be your annual gathering, then, of course, you will proceed with your election of officers, before you adjourn.

Follow this simple routine and your meetings will run smoothly and efficiently, and the entire club will never cease to comment on the skill of their Chairman.

Now, a word or two as to just how business is

brought before a meeting, and how it should be handled.

All business comes to the attention of a club through a "motion" and each motion has an orderly method of procedure set forth for its handling.

Master this procedure and your year of office will be a pleasure to you—and your members! Fail to understand it clearly, and you will be in constant difficulty.

Let us assume then, that a member desires to have the club make a donation to a local charity. The member should rise, and, having secured a nod of recognition from the Chairman, proceed immediately to state his business. He might say,

"Mr.. Chairman, I move that we donate to the Community Charity Fund the sum of One Hundred Dollars."

Another club member, feeling that such an action meets with his approval, might say,

"I second the motion."

At this point you, the Chairman, will "put" this motion to your meeting. You will say,

"Ladies and Gentlemen, we have a motion regularly moved and seconded, that we donate to the Community Charity Fund the sum of One Hundred Dollars."

Note that at this point—and *not before*—your

meeting now has an item of business before it, upon which discussion is in order.

A motion must be *moved and seconded*; and then *stated* by the Chair, before discussion thereon is in order.

Now the debate commences, and each of your members may, if he so desires, rise and speak on this question. Note that each member should speak *once only*; that all of his remarks should be directed toward the subject under discussion; that he should not repeat the statements of speakers preceding him, and he should be reasonable about the time he occupies!

As a good Chairman, you will permit the debate to continue as long as there appears to be interest in it, but you will strive at all times to keep the meeting moving, and to encourage a decision upon the question. At an appropriate moment, when the debate has lagged, you should say,

“Are you ready for the question?”

If the meeting is ready for a vote, some members will call “question” and you will immediately say,

“All those in favor of the motion please signify in the usual manner.”

This “usual manner” will probably be a raising of the right hand. You will make a quick count of the hands so raised, and then say,

“Contrary minded, if any?”

Count the hands raised and declare the result of the vote. Should the vote be in the affirmative you will say,

“I declare the motion carried.”

If, however, the vote is against the question, then, of course, you will declare the motion lost

There is the simple, orderly procedure which will permit the majority opinion of your group to reflect itself in the decisions reached.

Now comes a source of trouble to many Chairmen. The Amendment to a motion!

Quite often several club members, while finding themselves in accord with the general idea of the motion, may desire to make a slight change in some section of it. They will do this by offering an amendment.

Let us continue to use the example of our original motion. Suppose a member desires to reduce the donation suggested, to Fifty Dollars. He would rise and say,

“Mr. Chairman. I should like to offer an amendment to the motion by deleting all the words after ‘fund’ and inserting ‘the sum of Fifty Dollars.’ ”

This will be seconded—debated—and put to the meeting. And now, note carefully, if the amendment

is *lost*, you will immediately put the original motion—*entirely unchanged*—to your group for a decision.

If, however, the amendment carries, you will then put the original motion—as *amended*—for decision.

For example, the motion we have been discussing would read “that we donate to the Community Charity Fund the sum of Fifty Dollars.”

An amendment then, is an addition to, or a subtraction from, the intent of the original motion. It must never be a direct negation of it, but must always be a close relation to it.

Now, the Rules of Order permit just one further extension of the principle.

An amendment may be amended, but—and it’s a mighty good thing for most Chairmen too—that’s as far as we are allowed to go!

If this situation arises, proceed just as before. Put the amendment to the amendment *first*. If this carries, put the amendment as *amended*. If this carries, secure a vote on the motion as amended.

There is your order of presentation. First, the amendment to the amendment; second, the amendment, third and finally, the motion.

Remember that only *one* item of business can be handled by a meeting at a time; that under ordinary circumstances a member can speak on a question only once; that all remarks should be directed to the meeting, through the Chairman, and finally, that the

rules of procedure were made to facilitate business and not to retard it, and that a study of the rules will bring ample reward for the effort involved.

Your Public Library will contain an authoritative handbook on Procedure, but for real satisfaction it should be purchased by you—*Mr. Chairman*—and made the object of frequent consultation.

There are, however, problems peculiar to the office of Chairman entirely apart from Procedure, and the following paragraphs deal with a number of them.

The question of *Head Table seating arrangements* is one that has presented difficulties to many Chairmen. There is, however, a simple routine, the observance of which will solve the problem for you in all cases:

You, the Chairman, will occupy a seat at about the middle of the Head Table. If you have *one* guest speaker, then seat him on your immediate *right*. If you have *two* speakers, then seat the principal one on your right, and the second speaker on your immediate left.

To the right of your first speaker place an executive member of your own club; do likewise to the left of your second speaker.

Now, each speaker has the Chairman on one side of him, and a club member on the other.

Have the club member who has been assigned the duty of introducing each speaker, seated at the

Head Table, and next to the man he will introduce.

This seating arrangement permits dinner table conversation between two people who should really know something of each other, and certainly gives your own club member a chance to introduce the speaker with at least a semblance of authority and understanding.

Be sure, too, that the members assigned to thank the speakers are also at the Head Table. Have them where they can be seen easily, and heard clearly, by all present, and that is at the Head Table, *not* in the audience!

Don't forget to notify these latter gentlemen *before* the meeting starts, that you expect them to thank speakers. You will be much happier with their performance and so will your audience, not to mention your speakers!

Perhaps your speaker would like a question period to follow his talk. Many do, and quite often it provides the most interesting part of the proceedings.

If you know about this in advance, you might well consider "planting" a couple of questions, to insure a lively interchange of questions and answers! Have two of your members ready, each to present a carefully prepared question, should the necessity arise, but be sure and tell them to ask *their* questions only if the audience appears slow to respond to your own invitation to question the speaker.

Their questions are in reserve, perhaps they will

not be needed, but, as a good Chairman you will prepare for an eventuality.

It is always possible that your speaker will finish talking much earlier than had been planned, and an excellent opportunity for questions then presents itself. In fact, the question period then becomes almost a necessity.

In this situation, invite questions, and should your audience display a certain reluctance to respond, *then ask the first question yourself!*

Frame your query so that it will provoke further inquiry from the members present, and once again the club will experience a feeling of pride in its choice of a Chairman!

Possibly your group is one of the type that *always* has a discussion period after each speech. Your speaker has been invited—and accepted—upon the distinct understanding that he will be *expected* to answer questions!

Under these circumstances your problem will not be one of how to get the question period started, but rather that of just how to control it, and keep it within a reasonable time limit!

Well, part of the answer is to set a definite time limit to the discussion period, before it commences.

Announce, quite firmly, that the next thirty minutes will be set aside for a period of discussion. Make the time element longer or shorter than suggested, in conformity with your own conditions, but an-

nounce the length of time permitted, and above all, *close* when it has elapsed.

Make quite sure that your speaker understands each question submitted. Form the habit of tactfully restating ambiguous questions, doing your best to interpret the intentions of your members, and at the same time making the submission more intelligible to your guest.

Do not permit more than one question to be presented at a time, and try to make sure that the discussion is completed upon one point before passing along to the next.

As a general guide to serve you in most situations that may arise in this type of meeting, remember that your speaker is a *guest and as such must not be allowed to experience embarrassment!*

There is one last admonition, which, if you will heed it, will make you outstanding among Chairmen, a paragon almost too good to be true!

Please don't call upon club members to speak, without adequate notice of such intention on your part!

Don't say, "We have with us tonight," and then name some unsuspecting member who, until now, has probably enjoyed the evening immensely!

In the great majority of instances, these unexpected invitations to speak result in only mediocre performances, performances reflecting no credit on either your organization or its Chairman.

Plan each meeting in advance; decide whom you want to speak and notify them accordingly, call them in turn according to plan, and resist any temptation to make last minute additions to your list of speakers.

True, should you not make these last minute additions, your meeting may conclude a little earlier than had been generally expected, but few will complain about that! Your meeting will have appeared to move in orderly fashion as if under the guidance of a master hand, and isn't that just what you desire?

In conclusion, let me repeat, don't call upon your club members to speak without adequate notice.

CHAPTER XXXIV

To the Ladies!

*"It is by women that nature writes
on the hearts of men."*

SHERIDAN

IT DOES seem fitting that a chapter in this book should be directed to the many women who take a most active—and effective—part in the events of the day.

Women have achieved almost absolute parity with men in practically every walk of life, and have certainly invaded most successfully the world of speech.

Such being the case, the writer very promptly recognized his own inability to adequately deal with the subject, and so, with a view to making the chapter as valuable as possible to the lady speakers, just as promptly consulted a number of them!

The following suggestions, then, though written by a man, were originally supplied to him by a number of very successful women speakers, and

should, therefore, prove decidedly helpful to speakers of the feminine sex.

Let us start by saying most emphatically that there is no good reason why the ladies should not become the most acceptable of speakers.

Ladies, if you do have a particular speech problem it's just because *we expect the best from you!*

Yes, and because we do look for a better than average performance from you, quite naturally you feel your added responsibility. *But you can meet it, too!*

Remember that you need not shrink from expressing any opinion simply *because you are a woman!*

We know, of course, that on many occasions, men feel thoroughly qualified to deliver an opinion simply *because they are men*; but that is no sound reason why you should feel the reverse to hold true for your sex.

If you have a message to deliver, if you have prepared your talk carefully, then the equality of the sexes applies to the world of speech, too!

May I offer just a word of warning at this point?

If you should find yourself addressing a group of business men and women, and your subject chances to be some phase of business operation, then exercise a reasonable amount of restraint in your presentation.

Don't lecture, and don't seem to be too much of an authority. Strive to present your message from the

women's point of view, suggesting to your audience that such an approach will give them a truer perspective on the whole matter under discussion.

The women in your audience will detect your technique and applaud you for it, while the men present—well—they always approve those who recognize their desire to hear all sides of a question!

The next important matter for consideration is the question of voice!

Here you have a serious problem with which you must deal, and deal effectively. In general, an audience will accept almost anything in the matter of voice from a man! Anything, that is, other than the inability to hear him.

True, we would *like* a pleasant, well modulated, skilfully directed voice from our male speakers, but from our lady speakers—well—we *demand* it!

Therefore, make sure that you can be heard, and that your voice, when heard, is pleasant to listen to.

Try to keep the voice pitched low!

Audiences dislike shrill tones, or any evidence of undue excitement in the voice.

Arrive at your meeting early, take your time in getting started with your talk; commence to speak slowly and without too great volume. All these suggestions will aid you to relax during your talk, and a relaxed condition will result in your very best voice production.

Remember, your voice is extremely important to you as a speaker, and you should spend some time in cultivating it. The voice is a real problem for many women speakers.

The question of clothes is a much more important one to the woman addressing an audience than it is to a man in the same position.

The remark, "I enjoyed his speech very much, and his blue suit was very smart, too!" has yet to be made at the conclusion of a meeting addressed by a male speaker, but many a gathering has concluded with the statement, "Oh! yes, I liked her talk all right, but if only she had been a little more presentable!"

Dress *is* important, and as such, should be given adequate consideration.

In general, it may be suggested that the clothing should be smart but not conspicuous. Avoid, for instance, a startling—even though fashionable—contrast in color.

Do not wear ornaments that will jangle every time you move your arms to gesture.

Be smart, of course, smart enough to avoid unfavorable comment on your "presentability," but not so smart as to draw attention to your dress and away from your speech subject.

Watch, too, your stance on the platform.

Once again, we tolerate a great deal from our men speakers that we will not accept from our

women orators. Men can "slump" on the platform, sway back on their heels, adopt an appearance almost the opposite of "alert," but not you, my lady fair!

Your audience will expect you to be "on your toes," to present an appearance of alertness, to stand up straight and to maintain a good stance throughout your entire talk.

It may not be fair, but it is what we demand of you, so, don't let down a minute—at least not until the meeting is over!

Your platform appearance counts—make it count in your favor!

Make use of that intuitive and ready wit. Its exercise will tide you over many a difficult speech moment, and, inasmuch as you are a woman, audiences will accept it in a spirit of delighted appreciation.

Let me illustrate. A lady speaker, through unfavorable weather conditions, arrived quite late for a meeting. She hurried to the platform, and to quote her own words, "I had just time to get my breath, and wipe my glasses, when the Chairman introduced me, and I was 'on.' I was about to commence with my customary 'Ladies and Gentlemen,' when a hasty glance around the hall convinced me of the fact that I was the only woman present! So I opened something like this. 'Gentlemen, I was invited tonight to address the *Ladies*. I observe that I am without the audience for which I prepared.

However, I have frequently heard that a sauce prepared for the goose is equally good for the gander, and this will give me an opportunity to test the truth of the statement.' "

Yes, indeed, ladies, this ready wit is yours by endowment. Take every opportunity to use it effectively.

Courtesy has always been accorded the fair sex, so you can expect to find it lavishly displayed at all of your meetings.

This is another advantage peculiarly the property of the woman speaker, but, *don't trade on this fact!*

While there is no doubt that courtesy will be extended to you *because you are a woman*, don't mistake this for interest in, and attention to, your speech!

Tell the facts; give the information; secure audience interest by virtue of your speech. Courtesy will be yours on all counts, including your womanhood!

Ladies, don't laugh at the jokes introduced into your own speech!

Men seldom do this; women have a tendency—just a tendency, mind you—to smile at their own "funny" stories.

Do this, and your audience will think you "coy." Avoid the risk. Frankly, nobody likes a "coy" speaker.

Well, there are the principal problems which

may beset the woman speaker, that is, problems which are peculiarly her own.

They are not too many in number, nor too serious in import, but attention to them will undoubtedly improve the performance of the feminine speaker on many of her public appearances.

They center so largely around the voice; the platform appearance both in stance and dress; and the imaginary mental hazard arising from the fact that "you are a woman," that they can all be immediately recognized, and effectively handled, by all women speakers.

Remember, these problems exist almost entirely because we expect more from you!

CHAPTER XXXV

Building a Vocabulary

"All words are pegs to hang ideas on."

BEECHER

INASMUCH as words are the tools with which you —my reader—will work as a speaker, obviously you must constantly strive to acquire a complete tool kit.

A comprehensive vocabulary helps to produce the most effective speech, a limited vocabulary can only result in a less effective talk.

Now, an extensive vocabulary does not "just happen": it demands a real effort, specifically directed.

Here are some suggestions that will help you to acquire that type of vocabulary so earnestly desired by the serious and effective speaker.

Purchase a good dictionary.

Yes, buy the best dictionary you can possibly afford. Remember, our language is not a static one. New words are constantly coming forward to make their way into the modern dictionary.

If your dictionary is much over ten years old,

you probably need a new one. Consider its cost not as an expenditure, but as an investment, an investment in your own speech efficiency.

Now, a plan to help you secure the greatest value from your purchase.

(1) Whenever you encounter a new word, or one with which you are not entirely familiar, look it up in the dictionary. Ascertain its meaning and check its correct spelling. While you have the book open, please note the *synonyms* provided, and read carefully the examples indicating their proper use.

At the same time, check the *pronunciation*. Make sure you understand this most important matter. Say the word aloud, try to use it in conversation, to incorporate it in your daily correspondence.

Gradually it will take on the character of a *friend*. Thus, instead of remaining merely an acquaintance, or worse still, a total stranger, this new word will gradually become a friend.

Use the dictionary to make for yourself a much larger circle of *word friends*!

(2) *Listen to speakers—carefully!*

Make a note of any words or terms that seem strange to you. Seek the first available opportunity to learn more about these strange words by carefully consulting your dictionary.

(3) *When you read, read carefully!*

Make a list of those words with which you are not completely familiar.

It's a good idea to have a dictionary quite handy during the course of your reading, and to make your inquiring reference to it, *immediately*.

(4) *Read newspaper editorials*

While you may not agree with the sentiments expressed, nor is it necessary that you should, from such careful reading you will glean many new words.

The modern editorial is usually a model of concentrated and effective English. The availability of space demands it.

In addition to a valuable increase in your stock of words, you will discover many examples of the effective use of terse, pointed, concise language. You will observe laconic utterances; pithy phrases; succinct statements, and they will all add to your own verbal efficiency.

(5) *Add a book of Synonyms and a Thesaurus to your library.*

Here you will discover a veritable storehouse of words.

Remember that a poverty of words will mean a poverty of thought. Your increased vocabulary will inevitably broaden your thinking.

The use of these books will quickly increase your entire understanding of our language, and will introduce to you many words, each possessing its own fine shade of meaning, each useful when you desire to indicate a fine shade of your own thinking.

Follow the suggestions outlined—make the ex-

tension of your vocabulary a *habit*—and you will be agreeably surprised at the increasing ease with which you speak.

CHAPTER XXXVI

Hints to the Master of Ceremonies

"Men of humour are always in some degree men of genius."

COLERIDGE

AT SOME time or another, during your career as a speaker, you may be called upon to act as a Master of Ceremonies. This chapter sets forth some practical suggestions which will help you materially in just that situation.

We begin with a word of warning. Do not *try* to be "funny." Everything you say is not expected to produce a riot of mirth. The belief that an M.C. should be a born humorist is a misconception.

Actually, a Master of Ceremonies is the connecting link between a number of "features" designed to entertain an audience. Individual presentations may vary considerably in character, but the successful M.C. will weld them into an acceptable whole. That is his purpose and his function.

In addition to a clear realization of this, the successful M.C. must possess certain characteristics.

He must be genial in character; good natured;

witty; a good extemporaneous speaker, able to tell a story well and have a fund of them ready to tell; and he should be diplomatic both in speech and action.

True enough, this is a most exacting list of specifications, but, after all, it merely proves that we are not all born to be successful Masters of Ceremonies.

However, even if you should chance to lack, in a measure, some of these requirements, here is a series of hints, which, if followed, will enable you to turn in a creditable performance.

(1) *Meet the program participants before the show.*

If at all possible, meet every artist before the show. Check carefully as to the complete name of the party interviewed, find out if he prefers to be introduced in any particular manner; inquire as to the length of time his appearance will require.

You might well do something else, too, something which does not require a specific question. You might "size up" each party due to appear and decide for yourself if he would take kindly to a good natured "ribbing," should a suitable opportunity present itself. Some will, others will not, and if you can determine in advance into which category each performer belongs, then you will have obtained some very useful information for your own guidance later.

This interview should serve as a two way introduction—you will meet the entertainers—they will

meet you. Remember, the better the understanding that exists between all concerned, the easier will be your task; the more creditable your performance; the greater your reputation as an M. C.

(2) *Time your program carefully*

Your entire evening will, of course, occupy a certain length of time. This should be determined by the organization on whose behalf you are acting

As has already been suggested, you will find out the time estimated to be occupied by each performer, and you will thus be able to calculate how closely your program will coincide with the total time allowed.

This time factor is most important and your efforts to direct and control it will be amply repaid. A well timed evening will leave a most favorable impression with the audience; and the management, while perhaps not fully comprehending just how you did it, will sing your praises for its accomplishment.

Therefore, time your program carefully.

(3) *Prepare, in advance, all you possibly can.*

While it is true that a good M.C. must be ready-witted, and able to improvise at a moment's notice, it is also true that the *best* M.C. will be as well prepared as circumstances allow.

Prepare your own opening remarks and make them short. Be sure they reflect the spirit and purpose of the occasion.

Prepare your introductions. Know what you will say when presenting each item of the program. You can design these introductory remarks *after* your interview with each artist or speaker.

(4) *Prepare all stunts you propose to introduce.*

Remember that an audience enjoys participating in the events of the evening. A *short* sing-song invariably puts a group into a happy frame of mind and will most certainly provide a friendly atmosphere for the events to follow. Don't, however, ask the audience what they would like to sing. Prepare a list of selections in advance and be sure to allow for them in your program timing.

Arrange, too, for a song leader. Even if this ability is numbered among your own accomplishments, it is still sound diplomacy to pass the honors around. Arrange for the leader, and select the songs —*in advance*.

Follow the plan of advance preparations whenever and wherever possible.

(5) *Carefully check your "backstage" organization.*

Make certain that your artists are present. Be sure that they have with them all they require to complete their acts. If some special stage equipment is demanded for a particular act, then make sure that it is available, and that it will be in place when required.

This may sound like a lot of detail work for you,

but its observance means a smooth and successful program presentation, for which you will receive the credit.

So much for the preparation stage, now a word as to the actual work of an M C.

To the audience, your task is to present a smooth, orderly series of entertaining items; you must try to make them flow into the picture, not just "pop" into the scene.

You can do this by a neat introduction and an appropriate "sign off" for each item on the program. Your introduction should have been prepared and your closing remarks should take form during the presentation. Try to make your closing set the stage for the next introduction. This is not always easy but it can often be done and the result is a program that flows evenly before the audience. If you can keep this objective before you when acting as a Master of Ceremonies, you will attain it far more often than you expect at this moment of reading.

This particular speech situation provides supreme opportunity to make use of the well told story. A good Master of Ceremonies should have a fund of them on hand and you would be well advised to check over your own stock before the time for your appearance.

An appropriate story will come to your rescue on occasions when the best laid plans go astray. You can

use a story most effectively to help in the transition period between acts, and also to fill in the interval occasioned by the delayed arrival of the next artist.

Delays will inevitably occur, and, as Master of Ceremonies, your job is to hide them as much as possible from the audience. When these delays arise, tell a story, the point of which is aptly directed at some immediate incident of the evening.

Several excellent volumes of stories, carefully arranged and edited, are available, and one or more should be in your own home library. Use the material wisely and you will be prepared for all eventualities. Select your stories before the meeting and try as far as possible to anticipate what may happen later. If you do this the stories you select are likely to be apt and fitting to the occasion.

Not only will your introductions sparkle and your "sign offs" radiate goodwill and humor, but you will have something instantly available for that spot in the program, which, owing to circumstances entirely beyond control, can be filled only by the Master of Ceremonies.

Avoid any remark which might hurt, or be in any way misconstrued. Never embarrass any member of the group associated with you, but, should opportunity present, turn a joke against yourself. The audience will delight in the situation because it demonstrates your own ability to "take it."

While you are called the Master of Ceremonies,

you must on no account permit the audience to feel that you are the "boss." *Win* your audience by all means, but make no attempt to *compel* them.

Strictly avoid any "border line" stories. True, there are those who will laugh at any type of story that may be interjected, but the wise M C. will be constantly on guard against the admission of this form of program material. Almost without exception an audience prefers the entertainment to be entirely suitable for family consumption.

Possibly all of the foregoing has made the job of Master of Ceremonies sound a very difficult one indeed. Actually it is not, and unless staged under exceptional difficulties, can be handled by many who doubt their own ability in the role.

Remember, the audience is invariably in a jovial and friendly mood; the actual entertainment is the responsibility of others; your task is to keep things running smoothly and to do that in a light and entertaining manner.

For your handy reference, then, here are some suggestions which will help you to be an efficient and acceptable Master of Ceremonies.

1. Meet in advance, those who will provide the entertainment.

2. Time the complete program and each individual act.

- 3 Prepare as much material as possible in advance

4. Prepare any "stunts" that may be used.
5. Carefully check all "backstage" arrangements.
6. Prepare a fund of suitable stories.
7. When possible, turn a joke on yourself.
8. Don't try to "boss" your audience.
9. Avoid "border line" stories.

CHAPTER XXXVII

Just a Few Words

*"Let thy speech be short, comprehending
much in few words"*

ECCLESIASTES

THE meeting is a typical one; the room well lighted; the audience relaxed and interested. A lull has presented itself in the proceedings.

The Chairman looks over the audience, spots an old friend in the back row, taps his gavel for order and says,

"Ladies and Gentlemen. Looking over the room tonight I see our old friend Blake. Blake hasn't been with us for some time and so I am going to ask him for a few words. Mr. Blake."

There is a perfunctory smattering of applause. Mr. Blake rises, clears his throat and says,

"Mr. Chairman, this is indeed a surprise and I find myself without a word to say."

But does he sit down? Definitely not. Twenty minutes later, Mr. Blake is still talking, still presenting

audible evidence of the fact that although he has found the words, he has yet to discover the ideas!

Situations of this type develop with constant regularity through the course of innumerable meetings, and prove a source of annoyance to audience and speaker alike.

They can be completely avoided if a little attention is paid to the invitation from the chair.

The Chairman says, "Let's have a few words."

The invitation is too frequently interpreted, "Let's have a few WORDS!"

It should be construed, "Let's have a FEW words!"

Had he placed that construction upon the invitation to speak, Mr. Blake would have avoided almost all the pitfalls of this very common speech situation.

When responding to this type of request to speak, rise, address the chair, and resolve to cut it short!

It should always be remembered these invitations are forthcoming only after others have already spoken, usually at the end of a lengthy program.

Perhaps the hour is late, and a few words upon an apt subject may be appreciated, but a lengthy and wandering speech will certainly be condemned.

An appropriate story will make an acceptable contribution to the verbal fare of the evening. Will you note carefully the word "appropriate"?

The story, or anecdote, *must* have some relationship to, or bearing upon, the proceedings up to the moment of your appearance.

Don't say, "That reminds me."

Just start your story and, as it unfolds, your audience will grasp its implication and its association with something that has already been said earlier. They will understand just what brought your story to light.

A well told story, with a definite and obvious application to some part of the proceedings, will provide a very acceptable response to the invitation "Just a few words."

To congratulate the Chairman on the excellence of his program, and the audience upon their evident enjoyment, is a good speech technique on these occasions. Do this, sincerely and briefly.

Express your own pleasure at being present and assure the toastmaster that you will be happy to return to future gatherings.

Tell the audience that the absence to which the Chairman referred, has been a matter entirely beyond your control, and that on those particular evenings you have often thought of the meetings and pictured the gatherings.

Eliminate trite utterances. Never say "glancing around at your smiling faces," and omit entirely any reference to the quantity of food consumed. Perhaps they *were* really hungry!

Your remarks should be light, entertaining and original.

They should be based upon some phase of the

meeting in progress, and can indeed be built upon some remark of a preceding speaker.

Under no circumstances should they inject an unpleasant note into the gathering, nor should they introduce any controversial matter.

You are a guest, and all the rules and conventions surrounding and directing the behavior of a guest, should govern your speech conduct on these occasions.

Remember, then, when next you are the "victim" of that unexpected invitation to speak, *Be Brief, Be Bright, Be Gone*.

I should like to be in your audience, my reader, when next *you* rise to the invitation—"Let's have a few words."